

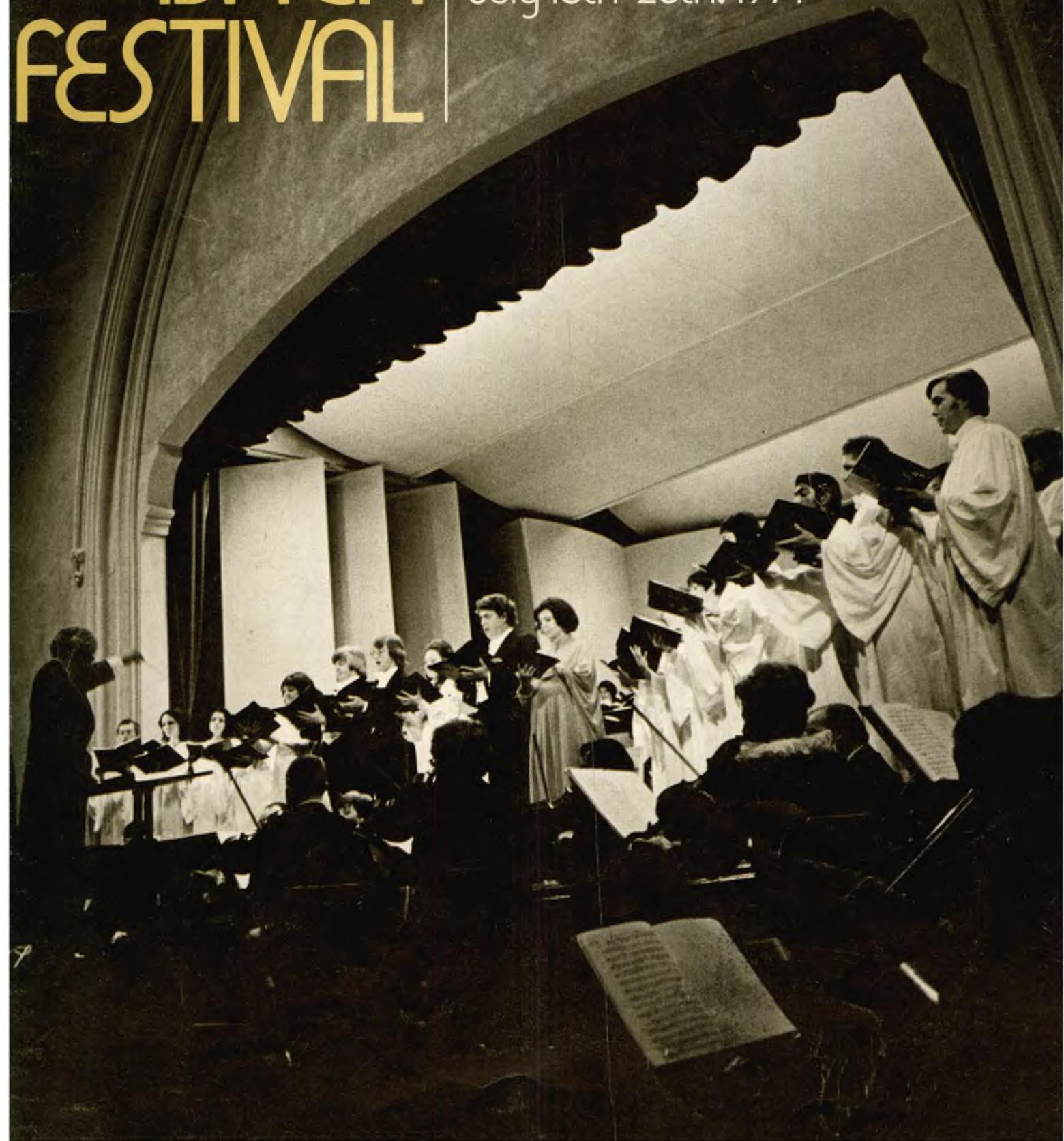
CARMEL BACH FESTIVAL

Thirty-Seventh Season
July 15th-28th, 1974



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Carmel Bach Festival
founded in 1935 by Dene Denny
and Hazel Watrous

Sandor Salgo
Music Director and Conductor

PLEASE NOTE
No Tapes or Recordings Permitted

NO SMOKING
will be permitted in any part of the
auditorium (including foyer), stage,
backstage or dressing room area.

By order, City of Carmel-by-the-Sea

LATECOMERS
will not be seated while the
performance is in progress.



SANDOR SALGO

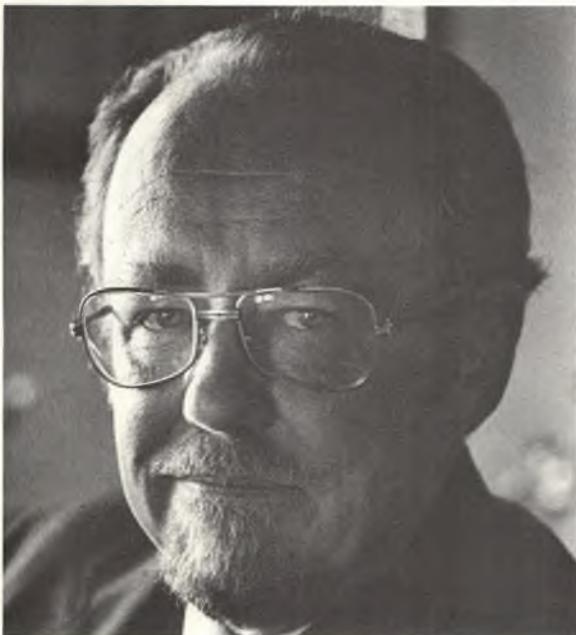
music director
and conductor

Sandor Salgo, Music Director and Conductor of the Carmel Bach Festival since 1956, is a man of musical action. Equally at home in the Baroque, classical, Romantic and contemporary eras, he has been the highly regarded Music Director of the Stanford Opera Theater and Stanford Symphony Orchestra. He is also Music Director and Conductor of the Marin Symphony and Music at the Vineyards series in Saratoga, California. At Stanford, where he has been Professor of Music, Mr. Salgo was recently presented the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education."

"A thoughtful, buoyant, flexible interpreter, a maestro who never becomes too predictable" and "Sandor Salgo has one of the most musical pair of hands in our midst," are among the critics' praises. This past season his performances of Berlioz' opera, "Beatrice and Benedict," with the Marin Symphony; Beethoven's Ninth Symphony with the Stanford Symphony, and most recently, Mozart's "Don Giovanni" with the Stanford Opera Theater, all drew highest critical acclaim.

A native of Hungary, Mr. Salgo began his conducting career as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

During the past eighteen years Maestro Salgo has been responsible for developing the Carmel Bach Festival to its present level of excellence, attracting some of the finest singers and instrumentalists in the field of baroque music.



The Bach Festival Board of Directors, our staff and all our volunteers welcome you — the audience and the participants — to our 37th season of concerts. We, together with Maestro Salgo, are most conscious of our responsibility to maintain the unusually high standards which have been set over the past 36 years.

From the very beginning, the Festival, as founded by Dene Denny and Hazel Watrous, has striven and succeeded in presenting the music of Johann Sebastian Bach and of the Baroque era in the manner and style of that period. In this respect, we — the Board, the staff, the volunteers and the audience — owe a great debt of gratitude to Maestro Salgo for his brilliance and sensitivity. We are certain that this year's Festival will not disappoint you.

As many of you know, the Festival could not survive without the generous, loving support of the many contributors listed elsewhere in this program. Unfortunately, this is an annually recurring need which must be filled. Your support in the past has enabled us to meet our deficits; we hope you will continue to give this year. Our sincere thanks go to the many who have already contributed. This year we hope to broaden our base of donors, and to you we say "thanks" in advance.

The Board welcomes you to the Festival and wishes you "Happy Listening!"

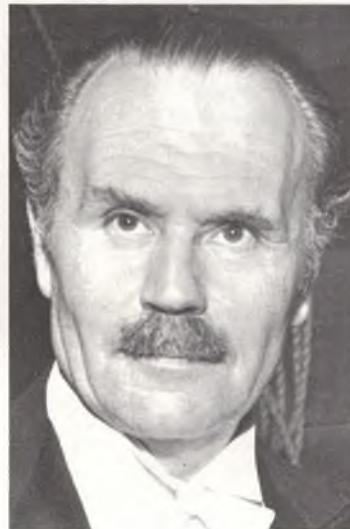
THE PRESIDENT'S MESSAGE



Founders of the Carmel Bach Festival, Dene Denny, left, and Hazel Watrous.



Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.



Ernst Bacon, conductor of the first Carmel Bach Festival in 1935.



Gastone Usigli, conductor of the Festival from 1938 until his death in 1956.

1936-1974

HOW IT ALL BEGAN

The Festival Story, by Joy E. Belden

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Management, arranged with Susie Pipes, organizer of the Nea-Kah-Nie String Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how it grew!

One performance was to present three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores street. It was decided to open weekly rehearsals to season subscribers. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that each audience contained a nucleus of "participating" listeners who were familiar with each work performed. A rare rapport grew up between musicians and audience, which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group of amateur musicians into the 50-piece Monterey Peninsula Orchestra, which was augmented (thanks to cordial relations with the Musicians' Union) by a few professionals from the San Francisco Symphony. A 50-voice chorale under the direction of Miss Denny herself was also formed, and made possible the presentation of many larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops that line Carmel's hilly streets, and to enjoy its excellent restaurants.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the city since the 1920s, when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was most prominently associated with the players' group at the First Treat in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photographs, and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous Man-

agement to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Auditorium have heralded each Festival since. That season's final concert was guest conducted by Gastone Usigli in the basilica of the Carmel Mission, built in 1771, only 21 years after Bach's death. A new place and a new life had been found for Bach's music.

Some of the Festival's succeeding milestones:

1936—Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, harpsichordist, and continuo player. In 1973 he retired as the Festival's general coordinator, but continues to be its Southern California representative and is this year's program editor.

1942—A three-year hiatus occurred during World War II.

1956—Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961—The Festival was extended to 10 days.

1973—To satisfy an increasing demand for seats, the Festival was extended to two weeks.

As Festival audiences turn to the program of the present year they will find an even richer tradition in the making. So history pauses for a moment to honor the past, enjoy the present, and look toward the promise of the future.

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VALENTINE MILLER
Festival Secretary

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CONDUCTOR

SANDOR
SALGO



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VIOLIN I

Rosemary Waller
Concertmaster
Mark Volkert
Assistant Concertmaster
Polly Sweeney
Linda Rose
Greg Moore
Marilyn Robinson Sevilla
Lawrence Short
Janet Lakatos

VIOLIN II

Ruggiero Pelosi, Principal
Julianne Schreiner
Eileen Deiss
Thomas Baron
Christopher Reutinger
David Cann

VIOLA

Thomas Hall, Principal
Linn Subotnick
Bernard McWilliams
Fidel Sevilla
Richard D. Colburn
Paul Frankenfeld

CELLO

Sally Kell, Principal
Shirley Douty
Robert Adcock
Joan Garvin

CONTRABASS

Richard T. Andrews, Principal
Nancy Griffin

FLUTE

Louise Di Tullio, Principal
Martha Blaine

OBOE

Raymond Dusté, Principal
Jean Stevens
Eleanor Biondi Dusté

CLARINET

Theodore Oien, Principal
Steve Cohen

BASSOON

Morgan Griffin, Principal
Susan Willoughby

HORN

S. Earl Saxton, Principal
John Clifford Burton
Sharon Williams
James De Corsey

TRUMPET

Edward Haug, Principal
Ralph LaCanna
Charles Bubb, Jr.

TROMBONE

Jack Bayes, Principal
William Erlendson
Ann Witherell

TUBA

Michael Swanson

TIMPANI

Scott Hamilton

HARPSICHORD

Bess Karp
Bruce Lamott

ORGAN

Kenneth Ahrens



CHORUS

SOPRANO

Arlene Adams
Jeanne Cosmas
Charlene Darby
Sue Hinshaw Gorenuc

CHORALE

SOPRANO

Darlene Lawrence,
Coordinator
Caterina Micieli
Robin Miler

Margot Power
Diane Thomas
Margaret Zeleny

ALTO

Mara Victoria Baygulow
Glenna DeWeese
Barbara McAlister
Marilyn Savage
Kathryn Underwood
Kimball Wheeler

TENOR

Alan Caddick
Robert Faris
Thomas Goleeke
Warren Hays
James Hull
Gary McKercher
Byron Wright

BASS

Robert Armstead
Paul Bergen
Robert Bernard
Herbert Cabral
Duane Clenton Carter
Marc Clemens
Michael Gallup
Bruce Grimes
Alexander Holodiloff
Karl Thompson
Richard Williams



STAFF



Priscilla Salgo

Director, Festival Chorale

Priscilla Salgo is far more than the gracious wife of the Bach Festival's music director, Sandor Salgo. This will mark her sixteenth year as director of the Festival Chorale, a group of professional singers from the Los Angeles and San Francisco Bay areas. Rehearsals for the 35-member group usually begin in the spring, following special auditions. She and her husband make their home on the campus of Stanford University, where their 20-year-old daughter is a student.

In addition to directing the Festival Chorale, Priscilla Salgo also directed the Choral Workshop sponsored jointly by the Carmel Bach Festival and the Lyceum of the Monterey Peninsula. During the last two weeks of June three members of the Festival Chorale under Mrs. Salgo's supervision, worked as clinicians in instructing 25 young people between the ages of 15 and 20. Her leadership inspired the students to make remarkable progress, as shown in the ensemble demonstration held at the conclusion of the workshops.

Mrs. Salgo received bachelor's and master's degrees in music from Westminster Choir College in Princeton, New Jersey, where she was on the faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stremann, and baroque music with Gustave Reese, Putnam Aldrich and George Houle. During the academic year she is choir conductor at Sunnyvale Presbyterian Church.



Kenneth Ahrens

Coordinator, Assistant Choral Director and Librarian

For the past 11 years organist Kenneth Ahrens has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. In 1973 he assumed many of the duties previously undertaken by Ralph Linsley and became the Festival's coordinator as well.

Mr. Ahrens received his bachelor of music degree from Valparaiso University after studying with Heinrich Fleischer, and his M.M. in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and served as assistant organist. A Monterey resident, he heads the music department of Santa Catalina School and is organist and choir director at Bethlehem Lutheran Church in Monterey.



Rosemary Waller
Concertmaster

Rosemary Waller returns this year for her 11th season as concertmaster of the Festival orchestra. For the past five years she has been principal second violin of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a Bachelor of Arts and Master of Arts in music from the University of Southern California. She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C., and in 1960 was invited to become a member of the Cincinnati Symphony. She first played with the Carmel Bach Festival in 1950.



Fred W. Terman
Stage Manager

This year Fred Terman becomes the Festival's stage manager after having been its assistant stage manager for the past three years and its lighting technician since 1967. In addition to his long association with the Bach Festival, Mr. Terman has had extensive experience with local theater groups.

A native Californian, Mr. Terman returned to Carmel from the East Coast in 1964 when he became Assistant Professor of Electrical Engineering at the Naval Postgraduate School in Monterey. He is presently completing a Ph.D. thesis on measurement of computer performance at Stanford University.



Valentine Miller
Festival Secretary

Before taking on the duties of Festival Secretary in early 1972, Ms. Miller was a staff writer for the Monterey Peninsula Herald for nine years and before that time worked for the Carmel Pine Cone. She grew up in Carmel and ushered at the first Bach Festival in 1935. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watson.

FESTIVAL PARTICIPANTS



Karen Altman

Soprano

New York soprano Karen Altman, who makes her first appearance with the Carmel Bach Festival, was selected by Leonard Bernstein as soprano soloist in the world premiere of his "Mass" at Kennedy Center. The previous year she sang the role of Freia in "Das Rheingold," under Georg Solti's direction, and was invited to return to the Chicago Symphony in 1972-1973 to sing Gutrun in concert performances of "Götterdämmerung."

With the Philadelphia Orchestra Miss Altman has performed in Handel's "Messiah," in which she has also sung with the National Symphony in Washington, D.C., and has appeared repeatedly at New York's Philharmonic and Carnegie halls.

Miss Altman studied at the Juilliard School, received her early opera experience as a member of the Metropolitan Opera Studio and made her European debut in 1971 as Pamina in "The Magic Flute" with the Frankfurt Opera. Her United States engagements during the 1972-1973 season included appearances in leading roles with the Kansas City Lyric Opera and the Columbus Symphony.

This past season her engagements included Verdi's "Requiem" with the Kansas City Philharmonic. She has also appeared in Beethoven's Ninth Symphony with the Boston and Oakland symphonies and the New Orleans Philharmonic. In September she will sing with the Düsseldorf Orchestra as leading lyric soprano.



Richard T. Andrews

Contrabass

For the past 18 years Richard T. Andrews has provided continuo for the Festival Orchestra. As principal bass of the San Antonio Symphony in Texas, he also serves as program annotator for that organization. Winner of a four-year scholarship at Eastman School of Music, Mr. Andrews played principal bass with the San Diego and North Carolina symphonies, the Rochester Philharmonic and the National Symphony Orchestra.



Robert Bernard

Bass

This is the 10th consecutive Festival season for Robert Bernard, a member of the music faculty of Stanford University. Mr. Bernard appeared in the Marin Symphony's production of Berlioz' "Beatrice and Benedict" this spring, later singing the role of the Commendatore in the Stanford Opera Theater and Department of Drama's presentation of "Don Giovanni," both under the direction of Sandor Salgo. During the past year he has sung in recitals with pianist Adolph Baller and is a frequent guest artist with the Bach to Mozart group of San Francisco. In the fall he will appear in Bartok's "Bluebeard" with the Stanford Symphony.

Mr. Bernard studied with Elena Gerhardt in London and with Edith Lukaschik and Albert Mayer in Munich, later receiving his M.A. in voice from the University of Southern California. He has toured as soloist with the Norman Luboff Choir and the Gregg Smith Singers.



Martha Blaine

Flute

Martha Todd Blaine, a frequent Festival participant, combines a career as arts manager with that of performer and teacher. She studied flute at the University of Michigan and Manhattan School of Music, and with the French flutist Marcel Moyse at the Marlboro Music Festival in Vermont. Mrs. Blaine taught at the Carnegie School of Music and Brooklyn Music School, and was principal flute with the Philadelphia Chamber Symphony and Colorado Philharmonic. On the West Coast she has been heard with the Los Angeles Chamber Orchestra, the New York City Opera, the Ojai and Claremont festivals and the Candlelight Chamber players.

Mrs. Blaine received an M.S. in business administration from the University of California at Los Angeles and has worked in arts management with the Pasadena Symphony, the Los Angeles Chamber Orchestra, California State University, Fullerton, and the Los Angeles Master Chorale.



Glenna DeWeese
Contralto

A member of the Festival Chorale since 1968, Glenna DeWeese appears for her fourth season as soloist. She has lived on the Monterey Peninsula since 1967 and has made frequent solo appearances with the Monterey County Symphony. Mrs. DeWeese also sings at Bethlehem Lutheran Church in Monterey and gives private voice lessons.



Louise Di Tullio
Flute

Well-known to Festival audiences, Louise Di Tullio, a former member of the Los Angeles Philharmonic, frequently appears with chamber groups in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts there. She is a member of the Los Angeles Wind Quartet and the Di Tullio Trio and has appeared with many orchestras and festivals, including the Los Angeles Chamber Orchestra, the La Jolla and Ojai Festivals, the Paul Masson "Music at the Vineyards" concerts, and on tour with the

grant, also attending master opera classes in Bayreuth. In September he will attend a conference in Venice on 18th century scenic design and will give a paper on the romantic ideal in 18th century Venetian scenography. Mr. Eddelman is also a painter and photographer.



Gary Fisher
Tenor

Gary Fisher, who returns for his third consecutive season with the Festival, is a graduate of the Royal College of Music in London, and director of the Los Angeles Community College Opera Theater. He is presently employed as music coach by Twentieth Century Fox for a musical directed by Peter Bogdonovich. During the past season he directed "Madame Butterfly," "Pearl Fishers," and "Rigoletto" for the Euterpe Opera of Los Angeles, and "Carmen" for the Community College Opera Theater.



William S. Eddelman
Set and Costume Designer

Assistant Professor of Drama at Stanford University, with a Stanford Ph.D. in theater history, William Eddelman specializes in 17th and 18th century Italian scenery design. He studied in Venice on a Fulbright

Michael Gallup
Bass-Baritone

Michael Gallup of Los Angeles has appeared in numerous roles with the Pacific Opera Theatre and other



Lukas David
Violin

The Austrian born violinist Lukas David, whose concert tours have taken him to the Orient, South Africa, the United States and throughout Europe, makes his first appearance at the Festival this year.

After beginning violin study at the age of five, he attended the music academies of Leipzig and Stuttgart, the Mozarteum in Salzburg, and studied with Tibor Varga at the Northwest Music Academy in Detmold, West Germany, where he makes his home.

Mr. David has been soloist with the Berlin Philharmonic Orchestra, the Vienna Symphony, the Mozarteum Orchestra of Salzburg, the Rotterdam Philharmonic Orchestra, the Athens State Orchestra, the Oslo Philharmonic Orchestra and radio orchestras throughout Europe. Mr. David has recorded for Deutsche Grammophon, Electrola, Amadeo and Supraphon.

Southern California opera companies. He was a 1972 finalist in the San Francisco Opera auditions and also the winner of a National Opera Institute award. As a music student at California State University, Long Beach, he won the Outstanding Service Award and Scholarship offered by the University's Fine Arts affiliates. Mr. Gallup studied with William Vennard and William Eddy of the University of Southern California and with Beatrice Rowe of Pasadena; he has coached with Ernest St. John Metz, Dr. Hans Lampl and Mildred Warenkjold. This is his second season with the Festival.



Thomas Hall
Viola

First playing in the Festival orchestra in 1953, Thomas Hall returned in 1970 and has been its principal violist for the past four seasons. In May he became head of the music department of Chapman College, where he has taught since 1968 and is Associate Professor of Music. He received his master's and doctoral degrees in music from the University of Southern California, and appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra. This past season he performed Berlioz' "Harold in Italy" with Lauris Jones and the San Gabriel Symphony, with which he has been principal violist.



Thomas Goleeke
Tenor

Since Thomas Goleeke's first association with the Festival as a member of the Chorus in 1960 he has returned many times as a Chorale member and soloist. Associate Professor of Music and head of the voice department at the University of Puget Sound, Mr. Goleeke is a frequent soloist with the Tacoma Symphony. This past season he sang with the Oregon Symphony in Portland and in recitals in Idaho, Oregon and Washington, as well as performing solo parts in Bach's *Passion According to St. Matthew* with the Leonard Moore Chorale, and in the *Passion According to St. Matthew* and the *Mass in B Minor* in Seattle.



Sue Hinshaw Goreniciuc
Soprano

Sue Hinshaw Goreniciuc recently sang the role of Donna Anna in the Stanford Opera Theater and drama department's production of "Don Giovanni," under the baton of Maestro Salgo. In 1974 she sang the part of

Angélique in Ibert's "Angélique," with the West Bay Opera. An honors graduate in music from San Jose State University, where she studied with Dr. Edwin Dunning, Mrs. Goreniciuc also worked with Adolf Richter and Barry Hanner in Nuremberg, Germany, and was engaged as lyric coloratura at the Stadttheater Luzern, singing a variety of leading roles from 1968 to 1971. Also studying with Joseph Metternich in Munich and Enzo Mascherini in Italy, she made guest appearances at the Stadttheater in Kaiserslautern, Germany, and Graz, Austria. This is Mrs. Goreniciuc's fourth appearance in the Festival.



Edward Haug
Trumpet

Edward Haug, a specialist in the Baroque trumpet, returns this year for his 17th Festival season. A member of the San Francisco Symphony, the San Francisco Opera Orchestra, and the Bach to Mozart group, Mr. Haug has taught for 28 years at the San Francisco Conservatory of Music. He is also a member of the Camara Brass Quintet, noted for its performances of Baroque music. He recently married pianist Roslyn Frantz.



Bess Karp
Harpsichord

Bess Karp returns to the Festival for her second consecutive season. On the music faculties of both the University of California, Los Angeles, and Immaculate Heart College, she studied with Malcolm Hamilton. She has made solo appearances with the Los Angeles Chamber Orchestra, at the Hollywood Bowl, the Los Angeles Bach Festival and the Monday evening concerts. This past season she played with the Beverly Hills Chamber Orchestra and next spring will perform the harpsichord partitas in a festival at the University of California, Los Angeles, that will present the first West Coast performance of Bach's complete "Clavier-übung," with Ralph Kirkpatrick and Igor Kipnis.



Sally Kell
Cello, Viola da Gamba

Her 14th season with the Festival again finds Sally Kell serving as principal cellist, the same position she holds with the Oakland Symphony. She is also assistant conductor of the Oakland Symphony Youth Orchestra.

Miss Kell has appeared throughout the West as a member of the Goliard Players, Camerata Ensemble and Mills Performing Group. She and her husband, Peter Ballinger, are members of the Ballinger Consort, performing on early instruments. In November she will tour Alaska with a Renaissance music and dance ensemble. Miss Kell also teaches at California State University, Sonoma, and at Mills College.



Dr. Raymond Kendall
Lecturer

Dr. Raymond Kendall is Dean of the School of Performing and Visual Arts of the United States International University, San Diego, as well as consultant to several foundations. He was formerly Dean of the School of Performing Arts of the University of Southern California and executive director of the Young Musicians Foundation of Los Angeles. He holds degrees from Occidental College, Stanford University, Cornell University and the University of Basel. This is his 10th season as a lecturer for the Festival.

Dr. Joseph Kerman
Lecturer

Joseph Kerman, British born educator, musicologist and critic, received his Ph.D. from Princeton University. Dr. Kerman directed the graduate studies program at Westminster Choir College for two years, then joined the music faculty at the University of California, Berkeley, where he was depart-

ment chairman from 1961 to 1964. He has received numerous fellowships, both in this country and in England, and for the past two years was Heather Professor of Music at Oxford University. His publications have included works on opera, Elizabethan music and the quartets of Beethoven. At present Dr. Kerman is working on a complete edition of Thomas Tallis' church music in Latin and a critical analysis of William Byrd's Latin Church music.



Arthur Krehbiel
Horn

Arthur Krehbiel, co-principal horn with the San Francisco Symphony, who first played in the Bach Festival orchestra in 1957, returns for his second appearance at the Festival.

Mr. Krehbiel made his San Francisco debut with the Little Symphony playing Mozart's Concerto No. 3 for horn in the autumn pre-season Neighborhood Concerts of 1972. In January of this year he led the San Francisco Symphony's horn section in Mahler's Ninth Symphony under the direction of Michael Tilson Thomas.

A graduate of Northwestern University, Mr. Krehbiel became assistant first horn with the Chicago Symphony and its youngest member. He was named associate first horn four years later, while also teaching at De Paul

University. From 1963 to 1971 he played principal horn with the Detroit Symphony as well as teaching horn and directing the brass choir at Wayne State University. He has performed solo works, lectured and conducted at International Horn Society workshops on college campuses.



Darlene Lawrence
Piano

Coordinator of the Festival Chorale, Darlene Lawrence is also a pianist and the author of a recently published book of hymn arrangements for handbells. Mrs. Lawrence assists her husband with his University of Southern California classes and with his master classes and lecture-recitals at universities throughout the country. She has accompanied Mr. Lawrence in over 35 recitals this past season, and has also accompanied Carol Neblett and Karan Armstrong. As a Hollywood studio singer she has recorded a dozen albums during the past year. A student of Sergei Tarnowski, Muriel Kerr, Gwendolyn Koldofsky and John Crown, Mrs. Lawrence received her M.A. in music from USC and has taught choral music in junior high schools.



Douglas Lawrence
Baritone

After recently performing in Stuttgart, Germany, in Haydn's "Creation" at the Schwetzingen Festspiele, at the Ludwigsberg Festival in Beethoven's Ninth Symphony, conducted by Wolfgang Gönnerwein, and also singing the role of Ottokar in "Der Freischütz," Douglas Lawrence returns to Carmel for his eighth consecutive season with the Festival.

Mr. Lawrence, who made his debut with the San Francisco Opera last season, is also performing at the Summer Festival of Music in Eugene, Oregon, and will sing "the Ninth" with the Philadelphia Orchestra under Eugene Ormandy in Saratoga Springs, New York, in August. Later engagements will be in Aspen, Colorado, and Lucerne, Switzerland.

He has sung more than a dozen major roles in the Hollywood Bowl, and among his many performances at the Los Angeles Music Center have been the West Coast premiere of Penderecki's "Cosmogony," directed by Zubin Mehta, and the role of Valentin in "Faust" with a cast including Dorothy Kirsten. Last year he recorded Benjamin Britten's "War Requiem" with the Vienna Boys' Choir and the Vienna Philharmonic. Mr. Lawrence is on the music faculty of the University of Southern California and is a soloist with the Los Angeles Master Chorale.



Charles R. Lyons
Stage Director, "Pimpinone"

Professor of drama and comparative literature at Stanford University, as well as chairman of the department of drama, Dr. Charles Lyons has worked extensively in the theater both as actor and director, with particular interest in opera. He received his B.A., M.A. and Ph.D. degrees from Stanford, and has published books on Shakespeare, Ibsen and Brecht. Dr. Lyons was co-producer of the recent Stanford production of Mozart's "Don Giovanni," directed by Sandor Salgo.



Laurie McGaw
Trumpet

Laurie McGaw, assistant principal trumpet of the San Francisco Symphony, makes his first appearance with the Festival. A graduate of the University of California at Berkeley, he studied with Victor Kress, Harold Mitchell and Gerard Schwarz, recently appointed principal trumpet with the New York

Philharmonic. Mr. McGaw participated in the first concert by new San Francisco Symphony members at the Legion of Honor in January 1973 and last fall was soloist in the San Francisco Symphony's Little Symphony performance of the second Brandenburg Concerto, conducted by Karl Richter. In November 1972 he gave a solo recital, later repeated at a University of California Noon Concert.

His more recent appearances include a trumpet and organ concert in Grace Cathedral with John Fenstermacher, the San Francisco Chamber Music Society's Christmas concert and several performances with the San Francisco Chamber Orchestra, directed by Edgar Braun. In March of this year he performed with the Mosaic Chamber Group the seldom heard Concertino in E flat by Albrechtsberger at UC Berkeley.



Lawrence Moe
Organ

Lawrence Moe, professor of music and university organist at the University of California at Berkeley, is a graduate of Northwestern University, later receiving his doctorate at Harvard University and Fulbright research grants to study Renaissance dance and dance music in Italy. He studied

Rococco organs in Germany under a National Institute for the Humanities award in 1970-71, was organist-choirmaster at St. Paul's Cathedral in Boston in the '50s and at St. Paul's Episcopal Church in Rome in 1963-64. Dr. Moe has played numerous recitals throughout Europe and the United States and has recorded for Cambridge Records.



István Nádas
Piano

Pianist István Nádas, artist-in-residence and professor of music at Washington State University, makes his third appearance at the Carmel Bach Festival, last performing here as soloist in 1969.

A native of Hungary, Mr. Nádas studied piano with Béla Bartók and composition with Zoltán Kodály. He toured Europe as a soloist in his teens and was eventually appointed director of the piano department at the National Conservatory of Caracas, Venezuela. Moving to the United States in 1953, he taught at Loyola and San Francisco State universities. Harold Schoenberg, New York Times music critic, included Mr. Nádas' recording of Beethoven's "Hammerklavier" Sonata in a "Ten Best Recordings of the Year" list.

A concert tour to Fiji, Australia and New Zealand in 1967 was followed in 1968 by his becoming artist-in-residence at the University of Dunedin, New Zealand, where he performed the complete cycle of 32 Beethoven sonatas; during a subsequent visit to New Zealand in 1970 he performed the complete

solo keyboard works of Bach. In recent years Mr. Nádas has frequently performed in the Northwest, Canada, the Midwest and California. This is the second summer in which he has given a music course at Monterey Peninsula College.



George Sakellariou
Guitar

A member of the faculty at the San Francisco Conservatory of Music since 1964, George Sakellariou, Greek born guitarist, returns for his second season in recital with the Festival.

Graduating from the Hellikon Odeo of Athens, Mr. Sakellariou was among nine students chosen by Andres Segovia to perform in a master class at the University of California at Berkeley in 1964. He has held seminars at the Universidad de Antioquia in Colombia and for the National Guitar Society of Bogotá, and has been a soloist with many music groups and orchestras including the Marin Symphony, Sacramento Symphony, Orquesta Sinfonica de Antioquia and the Greenville Symphony in Mississippi.



James Schwabacher

Tenor

An oratorio artist and tenor soloist with the Festival since 1950, James Schwabacher has sung many roles with the San Francisco Opera Company, making his debut in 1962. He has appeared at Carnegie and Philharmonic halls as soloist with the Masterwork Chorus, the Musica Aeterna series and the Bethlehem Bach Choir, and has made numerous other appearances in this country, Canada and Europe. His programs combining commentary and song have been presented at more than 75 colleges and universities throughout the United States.

A past president of the San Francisco Symphony Foundation, Mr. Schwabacher is on the executive committee of the symphony foundation, is vice president and founder of the San Francisco Spring Opera and president of the Merola Opera Program. He is also past president and executive committee member of the San Francisco Conservatory of Music.



Mark Volkert

Violin

A member of the Festival orchestra in 1970 and 1971, Mark Volkert returns this year as assistant concertmaster. He is a graduate of Stanford University and a student of Stuart Canin. As concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony, he won an audition during his junior year for a chair in the San Francisco Symphony and is now in his second season with the orchestra.



Gregory Wait

Tenor

Appearing in his fourth consecutive year with the Chorale, Gregory Wait, a graduate of Chapman College, in Southern California, is interim director of choral activities there as well as minister of music at the West Anaheim United Methodist

Church. For the past two years he has been music director of the Lutheran Chorale of Los Angeles, and in June served as a choral clinician at the summer music workshops sponsored by the Bach Festival and the Lyceum of the Monterey Peninsula. Mr. Wait's recent performances have included Orff's "Carmina Burana" with the Los Angeles Master Chorale and Pennsylvania Ballet, and with the William Hall Chorale in Benjamin Britten's "Ballad of Heroes." With this group he will tour Greece and Yugoslavia later in the summer as soloist and associate conductor.



Carole Walters

Mezzo-Soprano

Top prize winner in 1972 of the International Music Competition in Munich, and finalist and prize winner in the vocal competitions of Holland and Vercelli, Italy, in the same year, Carole Walters makes her first appearance with the Bach Festival.

After winning first prize in the National Arts Club's Young Artists Competition for mezzos and contraltos in 1971, and after her return from Europe, Miss Walters made her West Coast debut in February 1973 in the San Francisco Spring Opera's staged version of Bach's "Passion According to St. Matthew."

California born, she attended Stephens College, then did graduate work at

Indiana University's School of Music in Bloomington. She took advanced vocal training in New York City and frequently appears at Lincoln Center and Carnegie halls with the Masterwork Chorus, the New York Choral Society and Brooklyn Philharmonia, among other groups.

In the fall of 1973 Miss Walters was a prize winner in the International Vocal Competition in Geneva, and will appear in Beethoven's "Missa Solemnis" this summer in Munich. She is a 1974 recipient of a grant from the National Opera Institute.



Kenneth Westrick

Tenor

A member of the Los Angeles Master Chorale, Kenneth Westrick has appeared at the Los Angeles Music Center and recently returned from a state tour of the Soviet Union with the Roger Wagner Chorale. He is a graduate of the University of California, Los Angeles, and teaches music in the Pico Rivera schools in the Los Angeles area.





EDWARD COLBY, *Lecturer in Music and Head Librarian, Music Library, Stanford University*

DR. RAYMOND KENDALL, *Dean, School of Performing and Visual Arts, U. S. International University, San Diego*

DR. JOSEPH KERMAN, *Professor of Music, University of California, Berkeley*

THE PROGRAM



Monday, July 15

8:30 p.m.

Concert/Sunset Theatre

WORKS OF JOHANN SEBASTIAN BACH

(1685-1750)

I. Chorale from Cantata, "Ein' feste Burg," BWV 80
 Ein' feste Burg ist unser Gott (A mighty fortress
 is our God)

Chorale from Cantata, "Wie schön leuchtet der
 Morgenstern," BWV 1
 Wie bin ich doch so herzlich froh (How my heart
 glows with gladness)

Chorale from Cantata, "Wachet auf, ruft uns die
 Stimme," BWV 140
 Gloria sei dir gesungen (Glory be sung to Thee)

FESTIVAL CHORALE

II. Brandenburg Concerto No. 2, BWV 1047, in F major
 (Allegro)
 Andante
 Allegro assai

LAURIE McGAW, *Trumpet*
 LOUISE DI TULLIO, *Flute*
 RAYMOND DUSTÉ, *Oboe*
 ROSEMARY WALLER, *Violin*
 FESTIVAL ORCHESTRA

III. Concerto for Harpsichord, BWV 1058, in G minor
 (Allegro)
 Andante
 Allegro assai

BESS KARP, *Harpsichord*
 INTERMISSION

IV. Easter Oratorio, BWV 249

Sinfonia
 Adagio
 Duet (Tenor, Bass) and Chorus: Kommt, eilet und laufet,
 ihr flüchtigen Füsse, erreicht die Höhle, die Jesum
 bedeckt (Come, hurry and run, with flying feet, to reach
 the tomb which shelters Jesus)

Recitative (Solo Quartet): O kalter Männer Sinn! Wo
 ist die Liebe hin, die ihr dem Heiland schuldig seid? (O
 cold-hearted men! Where is the love you owe your
 Saviour?)

Aria (Soprano): Seele, deine Specereien sollen nicht mehr
 Myrrhen sein (O soul, let your fragrances be incense
 no longer, for the wreath of laurel alone will calm
 your anxious longing)

Recitative (Alto, Tenor, Bass): Hier ist die Gruft, und
 hier der Stein, der solche zugedeckt; wo aber wird mein
 Heiland sein? (Here is the grave, and here the stone
 which closed it, but what has become of my Saviour?)

Aria (Tenor): Sanfte soll mein Todeskummer nur ein
 Schlummer, Jesu, durch dein Schweissstuch sein (May
 the grief of my death be only a soft slumber, Jesus,
 through Thy discarded shroud)

Recitative (Soprano, Alto): In dessen seufzen wir mit
 brennender Begier; Ach, könnt es doch nur bald
 geschehen, den Heiland selbst zu sehen (Meantime we
 groan with burning desire; O, may it not soon come to
 pass that we see the Saviour himself?)

Aria (Alto): Saget mir geschwinde, wo ich Jesum finde
 (Tell me quickly where I may find Jesus)

Recitative (Bass): Wir sind erfreut dass unser Jesus
 wieder lebt (We rejoice that our Jesus lives once more)

Chorus: Preis und Dank bleibe, Herr, dein Lobgesang
 (Praise and thanks remain, O God, Thy hymn of praise)

Chorale: Darum wir billig loben dich (Therefore we
 praise you justly)

Mary, mother of Jesus

SUE HINSHAW GORENIUC, *Soprano* (July 15)

KAREN ALTMAN, *Soprano* (July 22)

Mary Magdalena CAROLE WALTERS, *Alto*
 Peter GREGORY WAIT, *Tenor*

John DOUGLAS LAWRENCE, *Bass*
 ROSEMARY WALLER, *Violin*
 RAYMOND DUSTÉ, *Oboe*
 FESTIVAL CHORUS, CHORALE AND ORCHESTRA

I. No contribution by the Lutheran Church to the literature of music is more distinctive than the multi-versed congregational hymn known in English as the "chorale." Originally the chorale had only two elements: text and tune, both sung by the congregation. By Bach's time, the chorale was the basis for the church cantata, with each verse treated in a different manner. The final verse was usually set in a sturdy four-part harmonization, with the chorale melody in the highest part, so that the congregation could still join in. The other verses often had more involved settings, with all manner of involved choral or instrumental texture or extensions going on simultaneously, with the chorale melody still discernable as a sort of "cantus firmus."

Thus it is hard to imagine a more appropriate opening for the 1974 Carmel Bach Festival than three four-part chorales, the final verse-settings of three of Bach's most inspired church cantatas.

The first closes Bach's Cantata No. 80 (BWV 80), using the words from the first stanza, "Ein' feste Burg ist unser Gott." Martin Luther himself may have written this text, variously translated as "A stronghold sure is God our Lord," or the more familiar, "A mighty fortress is our God." But there can be no question that both tune and text represent the sturdy faith of Luther and his followers.

Bach's Cantata No. 1 (BWV 1) was for the Feast of the Annunciation of the Blessed Virgin Mary, based on the chorale, "Wie schön leuchtet der Morgenstern." (How brightly shines the morning star.) Here the chorale setting uses the text of the sixth verse, "Wie bin ich doch so herzlich froh, dass mein Schatz ist das A und O (How glad am I that my dear Lord, the First and Last, my great reward.) The A and O in the German text refers, of course, to Alpha and Omega, as we might say, from A to Z.

The final line of the chorale melody moves down majestically, step-by-step, for a full octave, with rich harmonies in the other parts to enhance the effect.

Cantata No. 140 (BWV 140), for the 27th Sunday after Trinity, is based upon Philipp Nicolai's sturdy Reformation song, "Wachet auf, ruft uns die Stimme" (Sleepers wake, loud sounds the warning). The text for the simple chorale setting is the third verse, which begins "Gloria sei dir gesungen" (Glory be sung to Thee). There is an unusually quiet, contrasting section, "No eye hath ever seen . . . no ear hath ever heard . . . nor doth man know . . . such endless bliss!" and the final outburst of joy, "Our song be this: semper in dulci jubilo."

— R. K.

II. Trumpet, flute, oboe and violin form the concertino group for the second Brandenburg Concerto. Here the soloists are set apart in the first movement by having their own thematic material which is not shared by the ripieno group, and by playing the ritornello over quasi-ostinato figures in the massed strings. In the slow movement the trumpet is absent and the flute, oboe, and violin play over the basso continuo which moves in steady eighth notes. The Andante theme for the concertino consists of a short melody which ends in three notes; these three notes take on importance as a subsidiary motive which the three soloists sound at various levels, so that now the flute has the upper part, now the oboe, now the violin. For the fugal Allegro assai, the trumpet opens with a fanfare-like subject, the statement and development of which are almost exclusively confined to the concertino. That Bach regarded this as a trumpet melody par excellence is evidenced by his assigning to that instrument not only the first but also the final appearance. The solo trumpet part, as in much of Bach's music, is extremely difficult. In Bach's time these parts were played by experts who, according to Manfred Bukofzer, "cultivated and jealously guarded as their prerogative their special 'clarino' technique . . . the art of playing without valves the diatonic scale in the high register." These trumpeters received compensation commensurate with the tessiture of their solo parts, and considerably above that of other musicians.

— E. C.

III. Between 1730 and 1733 Bach arranged for solo cembalo and strings his violin concerto in A minor which he had written in Cöthen about 1720, transposing it a whole tone lower. With a few accommodations to the differences in attack and sustaining power, the solo violin part of the original has been faithfully transcribed for the right hand of the cembalist, while the left hand follows the continuo bass line. In passages where the solo violin was silent, the right hand fills out the thorough-bass harmony.

— E. C.

IV. Bach spent the last 27 years of his life (1723-1750) in Leipzig, a major cultural center of Saxony, in Central (now East) Germany. Only three of the sacred works designed for important days in the church year did Bach choose to call oratorios: the Easter Oratorio (BWV 249), first performed in 1725; the Christmas Oratorio (BWV 248) completed in 1734, and the oratorio for Ascension Day, "Lobet Gott in seinen Reichen" (BWV 11), first performed in 1735.

Not only is the Easter Oratorio the oldest of the three; it is a vivid example of Bach's use of the same musical materials for widely differing purposes, in this case within a span of less than two years. Here is the story: Bach composed a pastoral cantata "Entfliehet, verschwindet" (Take flight, disappear) to a text by Picander (BWV 249a) to celebrate the birthday of Duke Christian of Saxe-Weissenfels on February 23, 1725. The first performance

of the Easter Oratorio, using exactly the same music now set to words appropriate to Easter, took place on April 1, 1725.

Then, slightly over a year later, Picander revised his poem, and Bach again employed the same music a third time, again for a birthday cantata honoring Count Flemming, "Verjetget, zerstreuet" (Expel, disperse), BWV 249b. The date was August 26, 1726. Obviously the similar metrical structure of the three texts made the triple usage possible.

Certainly a composer — particularly one whose patrons were continually requiring new works — was privileged to borrow from himself. It only reminds us that music itself is seldom sacred or profane; mood, mode, tempo, figuration, text and other factors affect its appropriateness or its adaptability for whatever purpose the composer may choose.

Since the instrumental Sinfonia and Adagio which open the Easter Oratorio as well as the duet, recitatives, arias and final chorus which make up the body of the work were conceived musically for a felicitous occasion, a birthday of a titled person, the mood of the Easter text is on the joys of a risen Saviour.

Though not identified in the score, earlier parts identify the tenor as Peter, the bass as John. Their race to the sepulchre was a favorite subject for Easter plays of the period. The expansion of their duet into a four-part chorus suggests that in addition to the two disciples and the two Marys, others of Christ's followers may have rushed to the tomb.

— R. K.

Tuesday, July 16

11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

DOUGLAS LAWRENCE, *Baritone*

THOMAS GOLEEKE, *Tenor*

DARLENE LAWRENCE, *Piano*

Sacred German Songs, with piano accompaniments composed by Arne Dørumsaard

Die Gute Gottes

C. P. E. Bach
(1714-1788)

Der Herr ist mein getreuer Hirt
(c. 1620)

Bartholomaeus Helder

Johann Crüger
(1598-1662)

Ein neues, andächtiges Kindelwiegen

C. P. E. Bach

Johann Franck
G. F. Handel
(1685-1759)

An dir allein

Auf, auf, zu Gottes Lob (c. 1620)

Arias for Tenor

Where'er you walk (Semele)

Total Eclipse (Samson)

Sacred Raptures (Solomon)

French Opera Airs of the 18th Century

Air d'Eole (Titon et l'Aurore)

Joseph de Mondonville
(1711-1772)

Ariette de Léandre

André Campra
(1660-1744)

(Les Festes Vénitientes)

Air de Pollux (Castor et Pollux) Jean-Phillipe Rameau
(1683-1764)

Ariette de Lubin (Les Troqueurs) Antoine Dauvergne
(1713-1797)

Songs for Tenor

Ridente la calma
Dans un bois solitaire
Abendempfindung

An Chloe

Early American Songs

O'er the hills

W. A. Mozart
(1756-1791)

Francis Hopkinson
(1737-1791)

Francis Hopkinson
Benjamin Carr
(1768-1831)

Alexander Reinagle
(1756-1809)

My days have been so wondrous free
Shakespeare's Willow Song

Jerry's Song

Steinway piano loaned through the courtesy of
Santa Catalina School

Tuesday, July 16

3:00 p.m.

Organ Recital/Bethlehem Lutheran Church, Monterey

LAWRENCE MOE, *Organist*

CLAVIERUBÜNG III, The German Organ Mass
Johann Sebastian Bach (1685-1750)

Prelude in E Flat Major, BWV 552

Kyrie

Gott Vater in Ewigkeit, BWV 669

For 2 Manuals and Pedal, Cantus Firmus in Soprano

Christe, aller Welt Trost, BWV 670

For 2 Manuals and Pedal, Cantus Firmus in Tenor

Gott heiliger Geist, BWV 671

For Full Organ, Cantus Firmus in Bass

Gloria

Allein Gott in der Höh sei Ehr, BWV 676

Trio for 2 Manuals and Pedal

Ten Commandments

Dies sind die heil'gen zehn Gebot', BWV 678

For 2 Manuals and Pedal, Cantus Firmus in Canon

Declaration of Faith

Wir glauben all'an einen Gott, Schöpfer, BWV 680
For Full Organ

Lord's Prayer

Vater unser im Himmelreich, BWV 682
For 2 Manuals and Pedal, Cantus Firmus in Canon

Baptism

Christ unser Herr zum Jordan kam, BWV 684
For 2 Manuals and Pedal, Cantus Firmus in Pedal

Confession

Aus tiefer Not schrei ich zu dir, BWV 686
For Full Organ with Double Pedal

Communion

Jesus Christus, unser Heiland, BWV 688
For 2 Manuals and Pedal, Cantus Firmus in Pedal

Fugue in E Flat Major, BWV 552

Tuesday, July 16

8:30 p.m.

Concert/Sunset Theatre

I. Brandenburg Concerto No. 4, BWV 1049
in G major

Allegro
Andante
Presto

LUKAS DAVID, *Violin*
LOUISE DI TULLIO, *Flute*
MARTHA BLAINE, *Flute*
FESTIVAL ORCHESTRA

II. Concerto for Horn No. 2, K. 417
in E flat major

Allegro maestoso
Andante
Rondo

ARTHUR KREHBIEL, *Horn*
INTERMISSION

III. Concerti for Violin, "The Seasons,"
Op. 8, Nos. 1-4

"Spring"
Allegro
Largo
Allegro

MARK VOLKERT, *Violin*

"Summer"
Allegro non molto
Adagio
Presto

LUKAS DAVID, *Violin*

"Autumn"
Allegro
Adagio molto
Allegro

LUKAS DAVID, *Violin*

"Winter"
Allegro non molto
Largo
Allegro - Lento

ROSEMARY WALLER, *Violin*

J. S. Bach
(1685-1750)

W. A. Mozart
(1756-1791)

Antonio Vivaldi
(c. 1669-1741)

in the mood of disbelief than of anger. The last concerto (K. 495) for example is written in green, red, black and blue inks, apparently to confuse the poor performer.

The Second Concerto (K. 417) has the following in place of the usual dedication: "Wolfgang Amadé Mozart taking pity on that ass, ox, and fool of a Leitgeb, in Vienna, 27 May, 1783." Leitgeb eventually settled in Vienna, where he opened a dairy; his death was recorded in 1811.

The first movement (Allegro maestoso) is full of broad, sonorous passages, alternating with darker hues. The slow movement (Andante), is a genuine cantabile, which gave Leitgeb 85 leisurely measures in which to sing his beautiful song. The finale is a horn player's dream, a rollicking rondo with all the hunting horn figures and fanfares so effective on the Concert Horn.

— R. K.

III. In the 18th century the concept of music as imitation of nature was in the air among aestheticians and composers. Although it is not known to what extent Antonio Vivaldi was influenced by philosophical considerations, he has bequeathed a compelling account of the practice in the four programmatic concertos known as "The Seasons." Each concerto is prefaced by a sonnet written by the composer or one of his librettists, and from these sonnets are drawn descriptive superscriptions which appear at appropriate points in the score. For example, where the music describes thunder, the word "thunder" appears. Although the four concertos are all in the three-movement (fast-slow-fast) pattern, the determinant values of the pre-set programmatic sonnets occasion abrupt momentary changes in tempo within individual movements. Translations of the superscriptions follow:

Spring. (Allegro): Spring has arrived, and joyously the birds greet her with happy song. And as the zephyrs breathe upon them, the streams murmur gently. The sky is covered with a black mantle and Spring is announced by lightning and thunder. Then, pacifying these heralds, the little birds resume their enchanting song. (Largo): And here on the flowery pleasant field amid the gentle rustling of the leaves, the goatherd sleeps with his faithful dog at his side. (Allegro): To the festive sound of the rustic pipe, nymphs and shepherds dance on the earth they love, so brilliantly garbed by Spring.

Summer. (Allegro non molto): Men and cattle languish and pine trees wither in this season of burning sun. The cuckoo loses its voice and soon the turtledove and goldfinch join him in song. Soft breezes blow, but suddenly the north wind seeks a quarrel and the shepherd, stricken by fear of the gale, weeps. (Adagio): The thunder and lightning allow the shepherd no rest. (Presto): Justifying the shepherd's fear, the lightning flashes and the thunder rolls, and the intemperate summer weather brings down fruit and grain.

Autumn. (Allegro): The peasants celebrate the bountiful harvest with songs and dances until, overcome by Bacchic spirits, they fall asleep. (Adagio molto): With the singing and dancing over, the season, with its balmy atmosphere, invites all to sweet slumber. (Allegro): At break of day the hunter goes forth with guns, dogs and horns; he routs the quarry and follows in its tracks. Tired and terrified by guns and dogs, the hunter's prey longs to escape but is overcome and dies.

Winter. (Allegro non molto): To tremble in the icy snow; to be buffeted by the wind; to stamp one's frozen feet; to have one's teeth set chattering by excessive cold. (Largo): To enjoy a quiet fireside while the rain pours down outside. (Allegro - Lento): To walk cautiously on the ice, moving slowly for fear of falling; to fall to the ground, start again on the ice and run until the ice breaks apart; to hear the winds joined in battle. This is Winter and these are its joys.

— E. C.

I. Employing the resources of a solo string instrument and two identical woodwinds for the concertino, Bach exploits in the violin rapid successions of notes, double stops and bariolage, and in the recorders graceful agility and echo stops. In the first movement the ritornello, instead of setting forth the customary stream of uninterrupted energy, has as a distinguishing feature the illusion of momentary suspension of motion. The Andante is characterized by antiphonal passages between the full band and concertino. The finale is a fugue in which all voices participate on an equal basis, though the straightforward fugal texture is interrupted by florid passages for the solo violin. The concerto was originally scored for violin and two recorders, but in this performance two flutes are used for better balance with the solo violin.

— E. C.

II. Music history is full of circumstances under which composers wrote to cover up the limited capabilities of some necessary singer or instrumentalist, or as in the case of this horn concerto, to exploit the virtuoso abilities of one Ignaz Leitgeb, a member of the instrumental ensemble which served the chapel of the Archbishop of Salzburg. Apparently Leitgeb was a fine performer in a technical sense, but lacked a strong musical education.

All four of Mozart's horn concerti were written for Leitgeb, and the scores of all are filled with deprecatory comments, more

Wednesday, July 17 11 a.m. Recital/Parish Hall, All Saints' Episcopal Church

LUKAS DAVID, *Violin*

BESS KARP, *Harpsichord*

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

Sonata No. 6, BWV 1019, in G major

Allegro
Largo
Allegro
Adagio
Allegro

Partita No. 2, BWV 1004, in D minor for Solo Violin

Allemande
Courante

Sarabande
Gigue
Chaconne

Sonata No. 3, BWV 1016, in E major
Adagio
Allegro
Adagio ma non tanto
Allegro

Wednesday, July 17 3 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

SACRED MUSIC AT THE ENGLISH COURT

DR. JOSEPH KERMAN

Professor of Music

University of California, Berkeley



Wednesday, July 17

10 p.m.

Founders' Memorial Concert/Carmel Mission Basilica

SACRED MUSIC AT THE ENGLISH COURT

SANDOR SALGO, Conductor

PRISCILLA SALGO, Assistant Conductor
KENNETH AHRENS, Organ

FESTIVAL CHORALE AND ORCHESTRA

I. **Missa Puer natus est (A child is born)**First performance in the United States
II. **Chaconne, from "King Arthur,"**

for Orchestra

III. **Forty-part Motet, "Spem in alium**
nunquam habui"

(I have placed my hope in no one else)

IV. **Chandos Anthem No. 6, "As pants the**
hart for cooling streams"

DIANE THOMAS, Soprano

GREGORY WAIT, Tenor

MICHAEL GALLUP, Bass

ROSEMARY WALLER, Violin; RAYMOND DUSTÉ, Oboe

V. **Anthem, "Remember not, O Lord,**
our offences"Thomas Tallis
(c. 1505-1585)VI. **Coronation Anthem No. 1**
"Zadok the Priest"Henry Purcell
(c. 1659-1695)VII. **Motet, "Ave verum corpus"**
(Hail to the true body)

Thomas Tallis

from Gradualia, Book I

G. F. Handel
(1685-1759)

I. Thomas Tallis served in the Chapel Royal of England under four Tudor monarchs, a fact that is noted with some surprise on his tombstone at Greenwich. As he became the senior composer in the Chapel he also seems to have become the "official" composer, the one who was called upon first when music was wanted in order to articulate State affairs or religious policy. This meant that Tallis had to steer a skillful course around all the political hairpins and religious U-turns of those turbulent years.

Under King Edward VI, Tallis became one of the first composers to write service music in English for the reformed Prayer Books issued under the aegis of Archbishop Cranmer. Under Queen Mary, Cranmer was burned at the stake and Tallis worked hard (in conjunction with John Sheppard) to provide a new stock of brilliant church music following a strictly liturgical Roman Catholic model. It can also be inferred, with practical certainty, that he wrote his largest Mass, the "Missa Puer natus est," in connection with a very special State occasion during Mary's reign.

For at the basis of this Mass is the Christmas antiphon "Puer natus est"—"a child is born to us, a son is given to us . . ." In November 1554 it was widely given about that the Queen was pregnant, and the English were hoping desperately for an heir—the more so since they so despised King Philip II of Spain, whom Mary had married a few months earlier at Winchester. Tallis would have had to produce a very elaborate piece in a hurry and "on spec," as the English say. It turned out to be a false pregnancy. The Mass was surely never performed in public in the 16th Century.

In our century, the "Missa Puer natus est" was known only in scattered fragments until rather recently, when new sources for it were discovered by Professor Joseph Kerman. The Gloria is now complete and the Sanctus and Agnus (but not, alas, the Credo) can be completed with fair confidence by adding a few missing voice parts. (A Kyrie never existed; English composers traditionally omitted the Kyrie from all their Mass settings.) In this form, the Mass received what was presumably its first performance a few years ago in England. This is the first performance in America.

When Queen Elizabeth came to the throne in 1558 Tallis turned back to writing Anglican church music. Some of it was still written to Latin words, however—perhaps to please Elizabeth, who is known to have retained an affection for the pomp and circumstance of the old Roman rite. Tallis produced a Magnificat and a Nunc Dimittis for a Latin version of the Anglican Evensong service.

II. Henry Purcell's association with John Dryden in 1691 produced "King Arthur, or the British Worthy," which can best be described as an heroic "patriotic" opera; more accurately, a play in which music, in the form of overture, interludes, dance epi-

sodes, short fragments, set the scene for natural phenomena, such as storms, wind, forests, brooks, and the like.

Dryden was originally writing "this trifle" as he called it, for a performance in honor of Charles II. The King's death meant postponement. Drastic revisions became necessary in adapting the older material to the new King William and his consort. Dryden acknowledged Purcell's contribution as follows: "There is nothing better, than what I intended, but the Musick, which has since arriv'd to a greater Perfection in England than ever formerly; especially passing through the Artful Hands of Mr. Purcell, who has Compos'd it with so great a Genius, that he has nothing to fear but an ignorant, ill-judging Audience."

What he really meant is that Purcell adapted Dryden's verse to his music, rather than the reverse. As Dryden explained later, "I have been obliged to cramp my Verses, and make them rugged to the Reader, that they may be harmonious to the Hearer."

The First Music in "King Arthur" is an instrumental Chaconne. It appears first for strings, the ground bass being given six times to the lower strings; twice to the violas. Then, as two each of flutes, oboes and trumpets are added, the mode changes to minor (four repeats of the ground bass), followed by a final statement, in major again, with dotted rhythms to emphasize the closing climax.

— R. K.

III. Tallis' famous 40-part motet "Spem in alium nunquam habui" must have been written for some special State occasion, possibly (as has been ingeniously suggested) for Queen Elizabeth's 40th birthday in 1573. Since she had just been excommunicated by the Pope, in 1572, the words emphasizing a Christian's firm faith in God alone might have had a particular pointed reference.

In any case "Spem in alium," with its stereophonic sound effects issuing from eight separate choirs of five voices each, is one of the most extraordinary compositions of the sixteenth or any other century. There is no other music remotely like it in England at the time, and even in Venice, renowned for multi-choir music since early in the century, nothing of such scope had yet been produced (let alone published so that it could have been known in England). "Spem in alium" represents an astonishing imaginative leap on the part of a 70-year-old, heretofore conservative composer. Perhaps it was his response to reports he had received of Venetian music from the fashionable travellers of the day, such as Sir Philip Sidney or Tallis' own student, the young courtier and amateur composer, Sir Ferdinando Heybourne. A characteristically personal response: Tallis evokes the cool, weighty, spiritual accents of the Middle Ages instead of the Counter-Reformation brilliance and fire of Gabrieli and the other Venetians.

— J. K.

IV. Handel was the "resident composer" between 1716 and 1718 for one James Brydges, Earl of Carnarvon and Duke of Chandos. The Duke had been paymaster general during Queen Anne's reign and throughout the War of the Spanish Succession, accumulating an immense personal fortune in the process. Embezzler though he may have been, and lacking though he may have been in any true love for music, he was intent on having and maintaining a magnificent establishment. He built an imposing residence at Cannon's Park, near Edgware in Middlesex, and rebuilt the local parish church of St. Lawrence's, Whitchurch, as a private chapel.

John Christopher Pepusch (he of "Beggar's Opera" fame) was Chandos' music director, and although neither Pepusch nor Handel was prohibited from spending most of his time in London, both were always on hand to contribute to the lavish entertainments which went on at Cannon's Park. As the Duke himself confessed quite modestly, "No sumptuous private household could be called complete without a permanent musical establishment."

While in the Duke's employ, Handel simply composed and supervised the performance of his own music, including eleven magnificent "Chandos" Anthems, and that little masterwork, "Acis and Galatea," an English masque or serenata.

The Sixth Chandos Anthem exists in three versions, but only the first, performed here, was scored for the resources of Duke Chandos' parish church. The text is from the 42nd Psalm; the movements as follows:

1. **Sonata** (so titled by Handel): It functioned as an overture, but was doubtless used as a separate instrumental piece. Scored

for oboe, two violins, cello and continuo. The use of the oboe points up the lack of the viola in all the Chandos Anthems; apparently none was available in Cannon's Park. Why the Duke did not import a violist to round out his imposing household is not made clear.

2. Three-part Chorus (soloists and chorus): Scored for Canto (either alto, from the range; or perhaps sung by all the women's voices), tenor and bass. "As pants the hart . . ." effective vocal fugetta.
3. Aria (Canto): "Tears are my daily food . . ."
4. Aria (Tenor): "Now when I think thereupon . . ." Note violin "harpeggio."
5. Three-part Chorus (Canto, Tenor, Bass): "In the voice of praise and thanksgiving."
6. Duetto (Canto and Tenor): "Why so full of grief, O my soul?" Canonic imitations between solo oboe and solo violin are echoed by the two voices.
7. Three-part Chorus (Canto, Tenor, Bass): "Put thy trust in God!"

V. Among Purcell's short anthems, "Remember not, Lord, our offenses" is one of the more moving. Its text is found in the Book of Common Prayer as a part of the "Order for the Visitation of the Sick." The anthem may also be considered one of the "funeral sentences." It is scored for two sopranos, alto, tenor and bass.

There is an autograph manuscript in the Fitzwilliam Museum at Cambridge, England, which begins with the sentence, "Man that is born of woman . . ." continues with, "In the midst of Life we are in death," followed without any break by "Remember not, Lord, our offences."

It is possible that Purcell composed these sections as part of what was to be a larger Burial Service.

— R. K.

VI. As one of his last public acts, King George I approved the naturalization papers, as a result of which, on February 20th, 1727, one "George Frideric Handel" took the oath of allegiance and became at long last a British subject.

The coronation of the new king, George II, took place in Westminster Abbey later the same year (September 11), an event

remembered chiefly for that most famous of all Coronation Anthems, "Zadok, the Priest." In fact, it was considered so appropriate that it has been sung at the coronation of nearly every British monarch since Handel's time.

Actually, Handel wrote four Coronation Anthems for the 1727 event, but only the first, with text from I Kings 39 and 40, has remained in constant use:

"Zadok the Priest, and Nathan the Prophet
Anointed King Solomon;
And all the people rejoiced, and said:
God save the King, long live the King!
Amen, Alleluja!
May the King live forever!
Amen, Alleluja!"

— R. K.

VII. Tallis's more famous student, William Byrd (1543-1623), became the greatest composer Britain has yet produced, in the opinion of many good judges. He too wrote special music for Queen Elizabeth: a madrigal celebrating "fair Eliza," an anthem praising her for keeping England at peace "these eight and twenty years," and a setting of a text that she herself wrote on the defeat of King Philip's Spanish Armada.

"Ave verum corpus," published in 1605, is probably the best loved and certainly one of the most beautiful of Byrd's more than 150 Latin motets. At the very start, and again at the start of the final section ("O dulcis, o pie!"), Byrd employs a well-known technical device that was peculiar to English composers of the sixteenth century. This is the so-called cross relation or false relation, which brings the sharp and the natural form of the same note into close conjunction, if not actually right on top of one another (C and C-sharp, G and G-sharp). Tallis and the earlier composers used this device in a formal way, mainly in order to strengthen cadences or stopping-places in their music, but Byrd uses it at the beginnings of phrases for expressive purposes. Byrd's cross relations illuminate the child who has been born to us, the son who has been given, with a magical combination of gravity, distance, tenderness, and muted anguish.

— J. K.

Thursday, July 18 11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

CAROLE WALTERS, *Mezzo-Soprano*

SALLY KELL, *Cello*

RICHARD DOREN, *Piano*

Arias

Divinités du Styx (Alceste)

C. W. von Gluck
(1714-1787)

O del mio dolce ardor (Paride ed Elena)
Del minacciar del vento (Ottone)

C. W. von Gluck
G. F. Handel
(1685-1759)

Suite No. 2, BWV 1008, in D minor for Solo Cello

J. S. Bach
(1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

Three Divine Hymns (Harmonia Sacra)

Henry Purcell
(c. 1659-1695)

Realised by Benjamin Britten (1913-)
Lord, what is man
We sing to Him
Evening Hymn

Recitative, "Ecco il punto"

W. A. Mozart
(1756-1791)

Aria, "Non più di fiori"
(from the opera "La Clemenza di Tito")

Steinway piano loaned through the courtesy of
Santa Catalina School

Miss Walters is represented by Tornay Management, Ltd.,
250 W. 57th Street, New York, New York 10019

Thursday, July 18

3:00 p.m.

Symposium/Parish Hall, All Saints' Episcopal Church

BACH AND HIS HEIRS

*Moderator: DR. RAYMOND KENDALL,
Dean, School of Performing and Visual Arts
U. S. International University, San Diego*

DR. JOSEPH KERMAN
*Professor of Music,
University of California, Berkeley*

**DR. SAMSON B. KNOLL, Dean of Faculty,
Monterey Institute of Foreign Studies**

Thursday, July 18

8:30 p.m.

Concert/Sunset Theatre

BACH AND HIS HEIRS

I. Rhapsody, Op. 53, for Alto solo and Male Chorus

Johannes Brahms
(1833-1897)CAROLE WALTERS, Alto
MEMBERS OF FESTIVAL CHORUS

II. Capricorn Concerto

Samuel Barber
(1910-)Allegro ma non troppo
Allegretto
Allegro con brioLOUISE DI TULLIO, Flute
RAYMOND DUSTÉ, Oboe
EDWARD HAUG, Trumpet

III. Te Deum

Anton Bruckner
(1824-1896)*In observance of the 150th anniversary of
the composer's birth*Te Deum laudamus (We praise you, O God)
for Soprano, Alto, Tenor and ChorusTe ergo quae sumus (We therefore implore you)
for Solo QuartetAeterna fac cum sanctis tui (Admit them to the ranks
of your Saints) for ChorusSolvum fac populum tuum (Be the Savior of your people)
for Solo Quartet and ChorusIn te, Domine, speravi (In you alone, Lord, have I hoped)
for Solo Quartet and Chorus

KAREN ALTMAN, Soprano

CAROLE WALTERS, Alto

GARY FISHER, Tenor

MICHAEL GALLUP, Bass

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

INTERMISSION

IV. Cantata, "Christ lag in Todesbanden,"

J. S. Bach
(1685-1750)

Sinfonia

Verse I: Christ lag in Todesbanden (Christ lay in the
bonds of death)Verse II: Den Tod niemand zwingen (No one could
subdue death)Verse III: Jesu Christus, Gotte Sohn (Jesus Christ,
Son of God)Verse IV: Es war ein wunderlicher Krieg (It was a
memorable battle)Verse V: Hier ist das rechte Osterlamm (Here is the
one true Easter Lamb)Verse VI: So feiern wir das hohe Fest (Let us keep
the holy feast)Verse VII: Wir essen und wir leben wohl (We partake
and live)

FESTIVAL CHORALE AND ORCHESTRA

I. After the Cantata "Rinaldo" (Op. 50, 1863) and the "German Requiem" (Op. 45, 1868), Brahms turned away from the composition of large choral works. Temperamentally he seemed to prefer more concise forms, though the latter, smaller works were by no means less effective or less profound.

The first of these was the "Rhapsodie" (Op. 53, 1869), then the "Schicksalslied" (Song of Destiny, Op. 54, 1871) and the "Triumphlied" (Op. 55, 1871); considerably later "Naenae" (Op. 82, 1881) and the final "Gesang der Parzen" (Song of the Fates, Op. 89, 1882).

The Alto Rhapsody takes its text from a poem by Goethe, "Harzreise im Winter" using three rather curious stanzas. Curious because they describe a wanderer in the desert who has cut off all ties with human society. Somehow his loneliness is comprehended, without quoting either man or God, though there is a hint in the third stanza where he might turn for peace and understanding.

The accompanying instruments are woodwinds in pairs, two horns, and the usual strings.

In the first stanza, "But who goes there apart . . . The desert engulfs him," the orchestra is truly rhapsodic in mood, the solo voice a quiet recitative. The second stanza is in three short sections, the third a repetition of the first: "Who can comfort his anguish . . . if the hate of man . . . now devours all he has of worth . . ."

Then in the final stanza, the male chorus sometimes underlines, sometimes repeats, sometimes expands on the solo voice: "But if from Thy Psalter, All Loving Father, one strain might come to his ears . . . enlighten his heart . . . Where are the thousand fountains hard by the thirsty one in the desert?"

Thus does this short, quite perfect composition come to a quiet, typically Brahmsian close.

— R. K.

II. Written in "concerto grosso" style in which solo flute, oboe and trumpet are set against a string orchestra, the Capricorn Concerto utilizes both color and dynamic contrasts not unlike those in Bach's Brandenburg Concertos.

The Capricorn Concerto takes its name from Barber's home, "Capricorn," on Croton Lake, near Mt. Kisco, New York, and was written for Daniel Saidenberg and his Saidenberg Little Symphony, which premiered the work in 1944.

The concerto is cast in three contrasting movements, the first an Allegro, introduced by the strings. A slower section follows, with the solo winds building towards a fugal climax which inevitably brings to mind a similar passage in Stravinsky's "Symphony of Psalms." The Allegro returns, as does the fugal section, this time with the trumpet leading off. A brief return to the opening Allegro closes the movement.

The second movement, Allegretto, is really a scherzo, with stunning staccato effects from the solo winds, often playing in pairs, undergirded by pizzicato strings. The strings sing a short interlude alone, before the scherzo returns, led by the oboe.

The final Allegro con brio is a cheerful rondo, opening with a fanfare for trumpet. Along the way each of the solo winds has one or more idiomatic solos of its own, and the movement closes as it began, with the trumpet fanfare.

— R. K.

III. No composer in modern times has been subjected to greater diversity of opinion than Anton Bruckner, born in Upper Austria just 150 years ago. Excerpts from two such judgements will illustrate not merely the wide spectrum of opinion, but give some clues as to the stylistic sources of his music.

Music historian-critic Paul Henry Lang calls him, ". . . a peculiar phenomenon standing not above and beyond, but outside the times, living in a small-town clerical atmosphere, but in his soul reveling in the pomp of Wagner's orchestra, in the epic breadth of Schubert, the boldness of Beethoven, and in the baroque opulence and fervor of the monasteries along the Danube, combining, in his Masses and symphonies, the childlike mystic religiosity of the Middle Ages with the verbose and swollen plenitude of the post-romantic idiom."

Historian-scholar Donald Grout calls him ". . . The most important church composer of the later nineteenth century. . . . A solitary, simple, profoundly religious soul, thoroughly schooled in counterpoint, organist of the Cathedral at Linz and from 1867 Court Organist at Vienna, Bruckner succeeded as no one before him in uniting the spiritual and technical resources of the nineteenth-century symphony with a reverent and liturgical approach to the sacred texts."

Bruckner's "Te Deum" in C major (1884) is the last but one of his major sacred compositions, scored for solo quartet, chorus, organ and full orchestra.

"Te Deum laudamus" has an interesting history. It is a hymn of praise and rejoicing whose text and plainsong tune can be traced back to the 5th Century. But it also has been widely used as a text to celebrate great victories and eras of general thanksgiving: Handel wrote a "Te Deum" for the Peace of Utrecht (1712); Graun, to mark the end of the Seven Years War (1756); Berlioz, for the Paris Exhibition of 1855. Bruckner's "Te Deum" in 1884, Dvorak's in 1896 and Verdi's in 1898 were

also eloquent, festive pieces, while Sir Arthur Sullivan's "Te Deum" of 1897 was to honor Queen Victoria's Diamond Jubilee.

More from his attitude towards the place of music in the service of God than in almost any other respect, Bruckner may be fairly included amongst the heirs of Bach.

— R. K.

IV. In the words of Arnold Schering, the cantata, "Christ lag in Todesbanden," is "a deeply serious work, glowing with restrained passion." The intensity of Bach's setting of Martin

Luther's text is in part due to the persistence of the chorale tune, which forms the basis of each of the eight sections of the cantata. Although the general tone is somber, each of the seven verses ends with the exclamation, "Halleluja," assuring the believer of Christ's victory over death. According to its subtitle, this cantata was intended for the first Sunday of Easter. The date of composition is usually given as 1724, although an earlier date is possible.

— E. C.

Friday, July 19

11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

GEORGE SAKELLARIOU, *Guitar*

Four Pieces

Air
Minuet
A new Irish tune
Hornpipe

Suite in D Major, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuett I - Menuett II
Gigue

Henry Purcell
(c. 1659-1695)

J. S. Bach
(1685-1750)

Introduction and Allegro

Fernando Sor
(1778-1839)

Melancholy Galliard

John Dowland
(1563-1626)

**My Lady Hunssdon's Puffe
Five Sonatas**

John Dowland
Domenico Scarlatti
(1685-1756)

L. 356 Allegretto
L. 423 Aria
L. 83 Allegro
L. 187 Cantabile
L. 483 Allegro

Friday, July 19

8:30 p.m.

Concert/Sunset Theatre

I. English Suite No. 5, BWV 810, in E minor

Prélude
Allemande
Courante
Sarabande
Passepied I (en Rondeau)
Passepied II
Gigue

J. S. Bach
(1685-1750)

ISTVÁN NÁDAS, *Piano*

II. Partita No. 5, BWV 829, in G Major

J. S. Bach

Praeambulum
Allemande
Courante
Sarabande
Tempo di Minuetto
Passepied
Gigue

ISTVÁN NÁDAS, *Piano*

INTERMISSION

III.

PIMPINONE

or

The Unequal Marriage

An Intermesso

GEORG PHILIPP TELEMANN
(1681-1767)

English translation by
STEVENS GARLICK

SANDOR SALGO
Music Director

CHARLES LYONS
Stage Director

WILLIAM EDDELMAN
Set and Costume Designer

EVAN HAAG

Technical Director and Lighting Designer

REBECCA VAN DALSCEN
Costume Execution

Vespetta SUE HINSHAW GORENIUC
Pimpinone MICHAEL GALLUP

I. One of Bach's most productive periods was the six years (1717-1723) he worked in the city of Cöthen. Among works composed here were six English Suites (BWV 806-811) and six French Suites (BWV 812-817).

Actually, there is nothing "English" about the suites bearing this title. They, like the French Suites, are merely sets of instrumental dances of contrasting mood, all in the same tonality or key.

We have three clues to why six suites were called "English": a) In one of the copies of one of them someone, perhaps one of Bach's students, wrote "Fait pour les Anglois"; b) Bach's first biographer, Forkel, says they were composed "for a distinguished Englishman" without identifying him; and c) Bach was acquainted with the keyboard suites of Dieuport, who taught and lived in London, as well as with the eight keyboard suites by Handel, dating from 1720.

The instrumental suite, by whatever title, was usually based on a core of four contrasting dances, to which a composer might add others, either to enlarge or to broaden the contrasts within the suite:

1. Allemande (of German origin, moderate pace, duple meter)
2. Courante (faster — literally "running," in triple meter)
3. Sarabande (in slow, triple meter; originally from Persia, reaching Europe by way of Spain)
4. Gigue (closely allied to the Irish or English "jig"; later idealized by the French)

To these basic dance forms, Bach adds an extended, opening Prélude and two Passepieds between the Sarabande and Gigue in the Fifth English Suite (BWV 810):

The Prélude, in 6/8 measure, has several fugal sections, and because of its extensive substance might well be considered a forerunner of the famous "Italian Concerto."

Passepied I (literally "pass-foot") is a quick dance which was much in favor at the French Court of Louis XIV and XV. Passepied II is followed immediately by a full repeat of Passepied I, thus making a single dance out of the two Passepieds. The two have been called "impish character pieces," and set the scene for the final, rollicking Gigue.

— R. K.

II. A Partita is another, larger variety of instrumental suite, using four basic dance forms for its core (see details in notes on English Suite above).

The collection known as the "Klavier-Übung" (Keyboard Exercises) comprised six Partitas, of which the G major is No. 5. These Partitas were the first works published by Bach as his Opus I. They may possibly have been engraved by him as well, for we know that both Johann Sebastian and his son Karl Philip Emmanuel were experimenting with the engraving process as applied to music during these early years of his tenure in Leipzig (1726-1731).

Johann Kuhnau had had great success with the publication of two similar sets in 1689 and 1692, which may have encouraged Bach to make the Partitas his first set of published works. Biographer Forkel attributes the spread of Bach's fame throughout Europe to the reception accorded Opus I, calling attention to Bach as a "great voice in the musical world."

The Praeambulum which opens Partita No. 5 is in fast triple measure, and resembles a brilliant toccata in some of the organ works.

A conventional Allemande is followed by a Courante. The Sarabande (Andante con moto) has abandoned some of its original stateliness, while two movements inserted before the closing Gigue are marked *Tempo di Minuetto* and *Passepied*. The Minuet is much less a dance than a new kind of piece which just happens to use the triple measure.

Thus, in the Partitas, we see Bach pouring new wine into old bottles.

— R. K.

III. Georg Philipp Telemann (1681-1767) spent his mature years as Kantor of the Johanneum and Music Director of the City of Hamburg. His compositions included 12 cycles of cantatas for the church year, 44 Passions and oratorios, 40 operas, 600 suites for orchestra plus a vast amount of chamber music.

"Pimpinone" is quite properly labeled a comic opera. Its first performance, in 1725 at the Theatre on the Goosemarket in Hamburg, actually predates Pergolesi's "La serva padrona" by eight years (conventional histories have called Pergolesi's work the first of this genre).

It was traditional for there to be comic intermezzi performed between the acts of so-called "serious" opera, hence what Telemann designates as three intermezzi are merely three sections or acts. Telemann's wide experience in all forms and styles of music made it natural that he would one day turn to a comic story.

"Pimpinone" has two characters: Vespetta, a wiley chambermaid (soprano), who contrives to win the heart of a wealthy bachelor, Pimpinone (baritone), and then to achieve complete domination over him.

— R. K.

Saturday, July 20 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

LOUISE DI TULLIO, *Flute*

MARTHA BLAINE, *Flute*

Assisted by

BESS KARP, *Harpsichord* ROBERT ADCOCK, *Cello*

Sonata (Trio), BWV 1038, in G major
for two Flutes (originally for Flute and Violin)
and Continuo

Largo
Vivace
Adagio
Presto

Sonata in A minor for Solo Flute

Allegro
Poco adagio
Allegro

LOUISE DI TULLIO, *Flute*

J. S. Bach
(1685-1750)

C. P. E. Bach
(1714-1788)

Canonic Sonata No. 5 in A major
for two Flutes

Vivace
Cantabile
Scherzando

Sonata No. 1 in E minor for Flute and Continuo

Grave
Allegro
Adagio
Allegro

MARTHA BLAINE, *Flute*

G. F. Telemann
(1681-1767)

G. F. Handel
(1685-1750)

London Trio No. 1 for two Flutes and Cello
in A major

Allegro moderato
Andante
Vivace

Joseph Haydn
(1732-1809)

Saturday, July 20 3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

BACH'S "MASS IN B MINOR"

DR. RAYMOND KENDALL

Dean, School of Performing and Visual Arts
U. S. International University, San Diego

Saturday, July 20 8:30 p.m. Concert/Sunset Theatre

I. Motet, "Exsultate, jubilate," K. 165
for Soprano

Exsultate, jubilate (Exult, be glad)
Recitative: Fulget amica dies (The friendly day is shining)
Tu virginum corona (You are the virgins' crown)
Alleluia

KAREN ALTMAN, *Soprano*

II. Concerto for Violin, BWV 1041, in A minor

(Allegro)
Andante
Allegro assai

LUKAS DAVID, *Violin*

III. Concerto for Piano, K. 503, in C major

Allegro maestoso
Andante
Allegretto

ISTVÁN NÁDAS, *Piano*

INTERMISSION

IV. Symphony, H. I, No. 92, in G major
("Oxford")

Adagio - Allegro spiritoso
Adagio
Menuetto: Allegretto
Presto

W. A. Mozart

Joseph Haydn
(1732-1809)

FESTIVAL ORCHESTRA

I. When young Mozart returned to Italy in October of 1772, he was on his way to Milan for the third time, where "Lucio Silla" would be the third of his operas produced in that city.

A few months later, barely two weeks short of his seventeenth birthday, he wrote this three-movement motet for solo soprano, accompanied by two violins, viola, two oboes, two horns, bass and organ.

This dazzling work was written for the male soprano, Venanzio Rauzzini, who had sung the role of Cecilio in "Lucio Silla" the previous December. This is the same Rauzzini who became the teacher of Mozart's friend Anna Selina Storace, his first Susanna in the "Marriage of Figaro."

In a letter to his sister, Mozart wrote with pride of the new motet which would be premiered the following day, January 17, 1773 at the Theatiner Church in Milan, also noting for his father's benefit that the motet followed in detail the definition of what a motet should be, as laid down by J. J. Quantz in his "Essay on Playing the Transverse Flute." (1752)

The opening allegro expands in florid style on the text "Exsultate, jubilate," with many imitations between voice and instruments. The middle andante is filled with sustained vocal ardor, beginning with the text, "Tu virginum corona."

Most familiar is the allegro-finale, set entirely to the single word, "Alleluja"; a vocal and musical tour-de-force.

— R. K.

II. This concerto, one of the three surviving violin concertos of Bach (the others can be traced through later transcriptions for clavier made by Bach himself) was composed in Cöthen when Bach, in the service of the Prince of Anhalt-Cöthen, was engaged primarily in writing secular instrumental music for the Prince's Calvinistic court. It is praised by many critics for its "organic seamless quality." Motive seems to develop effortlessly from motive in the Baroque tradition of "Fortsinnung," the constant spinning-out of a melodic fragment. In the first movement, a spirited bourrée, the solo line takes its primary material, notably the rising 32nd note figure, which is simply an ornamental configuration of the basic melodic line. The second movement consists of an "ostinato bass," over which the violin spins flowing Italian passage-work. The third movement is an Italian "giga"; by dividing the quick triplet figure into still smaller note values, the soloist brings the work to a fevered climax.

— Wye Townsend Jamison

III. The culmination of the Baroque concerto may be seen best in Mozart's Piano Concerto K. 503. Alfred Einstein considers that "no other work of Mozart's has such dimensions, and the dimensions correspond to the power of the symphonic construction and the drastic nature of the modulations. In no other concerto does the relation between the soloist and orchestra vary so constantly and unpredictably." What is immediately obvious is the amazing wealth of intricate detail, the brilliant texture, the rich counterpoint of piano and orchestra united in a manner completely fresh and exciting, and the breadth of imagination displayed in the utilization of all the instruments of the orchestra. Throughout the work the pianist is faced by many technical difficulties calling for the utmost dexterity. The work was completed in December 1786, between the operas "Figaro" and "Don Giovanni." It was first published by his widow Constanze at her own expense in 1798.

— Clare Rayner

IV. During 1788 Haydn composed three symphonies (Nos. 90, 91 and 92) for the Comte d'Ogny in Paris. Autographs of the first two even bear the dedication in Haydn's own hand. However, just a year later, in 1789, Haydn sold the same three symphonies to the Prince of Öttingen-Wallerstein for a tidy sum. Fortunately, the Prince put it all down to artistic instability, forgave Haydn; even entertained him on his way to London. Even though he was a generous and understanding patron, one can understand that the Prince was somewhat miffed at the sale and dedication to someone else of the symphonies he thought he had purchased.

Haydn's appointment to an honorary doctorate at Oxford University was arranged by that famous English historian, Dr. Charles Burney, who had met Haydn in the course of his travels on the Continent. Honorary degrees in music had been viewed with some alarm at Oxford, at least some decades before Haydn's name was proposed. "A University has other business than to be prostituted to a company of squeezing, bawling, outlandish singsters," read one complaint. But by 1791 the atmosphere was far friendlier.

In connection with the ceremonies three concerts were scheduled, on July 6, 7 and 8, 1791, on each of which a symphony of Haydn was to be performed. No. 92, which came thereafter to be known as the "Oxford," was both rehearsed and played on July 7, with Cramer conducting.

On the following morning Vice-Chancellor Grawe, speaking in Latin, conferred the degree. A contemporary account reported that Haydn "bowed silently while the black silk gown was placed on his shoulders, and the square, tasseled cap was set on his head." Representatives of all facets of English musical life were on hand both for the ceremony and for the concerts.

Thereafter he always signed himself Dr. Haydn, and one finds the following details in his diary: "For the bell-ringing at Oxford on account of the doktor's degree I had to pay 1 1/2 guineas, and for the gown 1/2 guinea; the trip cost 6 guineas."

The symphony is in four movements, and is scored for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

- I A short adagio leads at once to one of the brightest allegro spiritoso movements ever composed. Everything "works," falls into place, belongs where it is, contributes to the cumulative effect.
- II Adagio cantabile. A serene, flowing melody is given to the violins, is picked up by the flute, later by the oboe. Before much else can happen, the movement has come to a quiet close.
- III A vigorous Minuetto (allegretto) might have been borrowed from Mozart, who was to die in the same year as Haydn's doctorate. Contrasting with its vigor is the quieter trio for bassoons and horns, playing short-winded fanfares.
- IV The Presto-finale is sheer magic, not only for its acrobatics, but for its unpredictable key changes and gracious counterpoint.

No wonder the sober Oxford duns rose to cheer, or that Haydn rose, clutching his gown and tasseled cap to say in halting English, "I thank you!"

— R. K.

Sunday, July 21

2:30 p.m.

Concert/Sunset Theatre

THE MASS IN B MINOR

BWV 232

JOHANN SEBASTIAN BACH

(1685-1750)

KYRIE

Chorus: Kyrie eleison (Lord, have mercy)
 Duet: (Soprano I, Soprano II): Christe eleison
 (Christ have mercy)
 Chorus: Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in Excelsis (Glory be to God on high)
 Aria: (Soprano): Laudamus te (We praise Thee)
 Chorus: Gratias agimus tibi (We give thanks unto Thee)
 Duet: (Soprano, Tenor): Domine Deus (Lord, God)
 Chorus: Qui tollis peccata mundi (Thou that takest
 away the sins of the world)
 Aria (Alto): Qui sedes ad dexteram Patris (Thou that
 sittest at the right hand of the Father)
 Aria (Bass): Quoniam tu solus sanctus (For Thou only
 art holy)
 Chorus: Cum sancto spiritu (With the Holy Spirit)

INTERMISSION (Ten minutes)

CREDO

Chorus: Credo in unum Deum (I believe in one God)
 Chorus: Patrem omnipotentem (The Father Almighty)
 Duet (Soprano, Alto): Et in unum
 Dominum (And in one Lord)
 Chorus: Et incarnatus est (And was incarnate)
 Chorus: Crucifixus (He was crucified)
 Chorus: Et resurrexit (And He rose again)
 Aria (Baritone): Et in spiritum sanctum (And in the
 Holy Spirit)
 Chorus: Confiteor unum baptismum (I acknowledge one
 baptism)

INTERMISSION (Ten minutes)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)
 Chorus: Osanna in excelsis (Hosanna in the highest)
 Aria (Tenor): Benedictus qui venit (Blessed is he
 who cometh)

AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)
 Chorus: (Dona nobis pacem)

SOLOISTS

KAREN ALTMAN, *Soprano*
 CAROLE WALTERS, *Alto*
 GREGORY WAIT, *Tenor*
 DOUGLAS LAWRENCE, *Bass*

CONCERTINO

CATERINA MICIeli, MARGARET ZELENY,
First Soprano

CHARLENE DARBY, DIANE THOMAS, *Second Soprano*
 MARA VICTORIA BAYGULOW, GLENNA DEWEENE, *Alto*
 THOMAS GOLEKE, GARY MCKERCHER, *Tenor*
 ROBERT BERNARD, MARC CLEMENS, MICHAEL GALLUP,
Bass

ROSEMARY WALLER, *Violin*

LOUISE DI TULLIO, *Flute*

RAYMOND DUSTÉ, JEAN STEVENS

Oboe, Oboe d'Amore, English Horn

MORGAN GRIFFIN, SUSAN WILLOUGHBY, *Bassoon*

ARTHUR KREHBIEL, *Horn*

EDWARD HAUG, *Trumpet*

CONTINUO: BRUCE LAMOTT, *Harpsichord*

KENNETH AHRENS, *Organ*

SALLY KELL, *Cello*; RICHARD T. ANDREWS, *Contrabass*
 FESTIVAL CHORUS, CHORALE AND ORCHESTRA

Bach's four monumental choral works, the Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high Baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer of the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the parts of the Kyrie and Gloria to the Prince in 1733, and after a wait of three years received the desired distinction.

Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the Baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections — Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the over-all musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works.

With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah 6:2-3.

The Mass in B minor is scored for soprano, alto, tenor and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), timpani, strings and continuo. The present performance follows a Baroque practice of assigning the more florid concentrated passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

The quantity and importance of research in the performance practice of Baroque music and the publication of updated scholarly editions of the works of J. S. Bach and other Baroque masters has placed upon conductors and performers a special responsibility with respect to the authenticity of their performances. The size of the performing group, the types of instruments used, tempos, dynamics, realization of the figured bass, ornamentation of the melodic line, correct interpretation of rhythmic indications — in all these matters it is no longer sufficient to follow well-worn paths of standard symphonic and choral practice or even "Baroque" performance of other groups. Each musical director must rethink each performance in the light of his own continued study and of the latest research, some of it highly controversial, which may be applicable to the situation.

Performance at the Carmel Bach Festival of the Mass in B minor, to cite an outstanding example, has within the past decade or more incorporated a great many of the intrinsic features of Baroque performance practice, with special care afforded to the placing of vocal and instrumental forces on the stage, the ornamentation of melodic lines, rhythmic patterns, and to details of tempo and dynamics.

— E. C.

Monday, July 22

8:30 p.m.

Concert/Sunset Theatre

Repeat of Monday, July 15, Program

Tuesday, July 23

11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

BESS KARP, *Harpsichord*

Fantasie in C minor, BWV 906

J. S. Bach
(1685-1750)

Four Sonatas (to be announced)

Domenico Scarlatti
(1685-1757)

Prelude and Fugue in G major, BWV 884
(Well Tempered Clavier, Book II)

Italian Concerto, BWV 971

(Allegro)
Andante
Presto

J. S. Bach
J. S. Bach

Sonata No. 21 in F major
(Allegro moderato)
Adagio
Presto

Joseph Haydn
(1732-1809)

Tuesday, July 23

3:00 p.m.

Organ Recital/Bethlehem Lutheran Church, Monterey

KENNETH AHRENS, *Organ*

WORKS OF JOHANN PACHELBEL (1653-1706)

Prelude in D Minor
Variations on the Chorale
Was Gott tut, das ist wohlgetan
(Whatever God does, that is well done)

Ciacona in D Minor

WORKS OF DIETRICH BUXTEHUDE (1637-1707)

Three Chorale Preludes
Ich ruf zu dir, Herr Jesus Christ
(I call to you, Lord Jesus Christ)
Ach Herr, mich armen Sünder

(Oh Lord, me, poor sinner)
Wie schön leuchtet der Morgenstern
(How lovely shines the Morning Star)
Prelude, Fugue and Ciacona in C Major

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

Prelude and Fugue in G Minor, BWV 535
Chorale Prelude
Schnücke dich, o liebe Seele, BWV 654
(Adorn thyself, beloved soul)
Prelude and Fugue in C Minor, BWV 546

Tuesday, July 23

8:30 p.m.

Concert/Sunset Theatre

Repeat of Tuesday, July 16, Program

Wednesday, July 24

11 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

LUKAS DAVID, *Violin*

BESS KARP, *Harpsichord*

Sonata No. 6 in C minor

Giovanni Battista Viotti
(1755-1824)

(Movements to be announced)

Sonata No. 1, BWV 1001, in G minor for Solo Violin
Adagio

J. S. Bach
(1685-1750)

Fuga
Siciliano
Presto

Sonata in G minor ("The Devil's Trill")

Giuseppe Tartini
(1692-1770)

Larghetto
Allegro energico
Grave
Allegro assai

Wednesday, July 24 3:00 p.m.

Lecture/Parish Hall, All Saints' Episcopal Church

Repeat of Wednesday, July 17

Wednesday, July 24

10 p.m.

Founders' Memorial Concert/Carmel Mission Basilica

Repeat of Wednesday, July 17, Program

Thursday, July 25

11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

CHAMBER MUSIC PROGRAM

Divertimento No. 14, K. 270, in B flat major

W. A. Mozart
(1756-1791)

Allegro molto
Andantino
Menuetto
Presto

RAYMOND DUSTÉ, JEAN STEVENS, *Oboe*

MORGAN GRIFFIN, SUSAN WILLOUGHBY, *Bassoon*
S. EARL SAXTON, JOHN CLIFFORD BURTON, *Horn*

Songs for Contralto

Music for a while

Henry Purcell
(1659-1695)

The Willow Song
Adam's sleep

Anonymous
Henry Purcell

When to her lute Corrina sings

Thomas Campion
(1567-1620)

GLENNA DEWEESE, *Contralto*

BESS KARP, *Harpsichord*

Quintet, Op. 11, No. 4, in E flat major

Johann Christian Bach
(1735-1782)

Andante

Menuetto
Allegro

LOUISE DI TULLIO, *Flute*

RAYMOND DUSTÉ, *Oboe*

MARK VOLKERT, *Violin*

THOMAS HALL, *Viola*

Continuo: BESS KARP, *Harpsichord*

JOAN GARVIN, *Cello*

Le Tableau de l'Opération de la Taille
(The Bladder Operation)

Marin Marais
(1656-1728)

SALLY KELL, *Viola da Gamba*

ROBERT BERNARD, *Narrator*

The Cryes of London, a Humorous Fancy

Orlando Gibbons
(1583-1625)

FESTIVAL CHORALE

PRISCILLA SALGO, *Director*

BRUCE LAMOTT, *Harpsichord*

Thursday, July 25

3:00 p.m.

Symposium/Parish Hall, All Saints' Episcopal Church

Repeat of Thursday, July 18

Thursday, July 25

8:30 p.m.

Concert/Sunset Theatre

Repeat of Thursday, July 18, Program

Friday, July 26

11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

THE CARMEL CONSORT

JAMES SCHWABACHER, *Tenor*GEORGE SAKELLARIOU, *Guitarist and Lutenist*

assisted by

BESS KARP, *Harpsichord*KENNETH WESTRICK, *Tenor*ROBERT BERNARD, *Bass*JEAN STEVENS, *Oboe*LINDA ROSE, *Violin*MARILYN ROBINSON SEVILLA, *Violin*SHIRLEY DOUTY, *Cello*

Unaccompanied Canonic Madrigals (14th Century)

Giunge'l bel tempo
Nel boscho senza folglieJacopo da Bologna
Giovanni da Firenze

Spanish Songs for Tenor and Guitar (17th and 18th Centuries)

Tono á solo
Al son de las prisiones
Tonada á solo
Ay que mal
Tonada á solo
Traición idolatrada
Bailete de Comedia del Retiro
Es tu lisonja el ser mi homicidaFrancisco Monjo
Francisco Berxes
Sebastian Durón
AnónimoDuets and Trios (with Lute accompaniment),
by composers of the Elizabethan EraFly swift, my thoughts
Whither runneth my sweetheart
O the unsure hopes of men
In darkness let me dwell
Deceitful fancy
My complaining is but feigning
Will said to his mammy
The nightingaleWilliam Corkine
John Bartlet
John Coprario
John Coprario
John Coprario
Robert Jones
Robert Jones
Thomas Weelkes

Airs Français — 17th and 18th Century French Songs

Ruisseau, qui norris
dans ce boisMarc-Antoine Charpentier
(1634-1704)Ne cérons point a l'inconstance Michel de Montéclair
(1667-1737)La mer était tranquille André-Cardinal D'estouches
(1672-1749)Il fallait le voir au village François André Philidor
(1726-1795)

Introduction and Allegro for Guitar

Fernando Sor
(1778-1839)Italian Chamber Duets for Two Tenors and Harpsichord
from the 17th and 18th Centuries

Nulla più vago miro

Allessandro Grandi
(c. 1580-1630)

Spine care e soavi

Allessandro Grandi

Minuet from "Erminia:"

Giovanni Battista Bononcini
(1660-1750)

Sol per te s'amai le pene

Giovanni Paisiello

La libertá á Nice:

(1714-1816)

"Quando lo stral spezzai"

G. F. Handel

No, di voi non vo' fidarmi

(1685-1750)

Friday, July 26

8:30 p.m.

Concert/Sunset Theatre

Repeat of Friday, July 19, Program

Saturday, July 27

11:00 a.m.

Recital/Parish Hall, All Saints' Episcopal Church

LOUISE DI TULLIO, MARTHA BLAINE, *Flute*

Assisted by

BESS KARP, *Harpsichord*; ROBERT ADCOCK, *Cello*Sonata (Trio), BWV 1039, in G major
for two Flutes and ContinuoAdagio
Allegro ma non presto
Adagio e piano
Presto

Sonata in G major

Allegretto
PrestoMARTHA BLAINE, *Flute*Canonic Sonata No. 2 in D major
for two Flutes

Spiritoso

J. S. Bach
(1685-1750)C. P. E. Bach
(1714-1788)G. P. Telemann
(1681-1767)Larghetto
Allegro assai

Sonata in F minor for Flute and Continuo

Andante cantabile
Allegro
Andante
Vivace

G. P. Telemann

LOUISE DI TULLIO, *Flute*London Trio No. 3 in D major
for two Flutes and CelloSpiritoso
Andante
AllegroJoseph Haydn
(1732-1809)

Saturday, July 27

3:00 p.m.

Lecture/Parish Hall, All Saints' Episcopal Church

Repeat of Saturday, July 20

Saturday, July 27

8:30 p.m.

Concert/Sunset Theatre

Repeat of Saturday, July 20, Program

Sunday, July 28

2:30 p.m.

Concert/Sunset Theatre

Repeat of Sunday, July 21, Program

MUSIC FOR YOUNG LISTENERS

Monday, July 22

3:00 p.m.

Concert/Sunset Theatre

FOR YOUNG LISTENERS

SANDOR SALGO, *Conductor*
 FESTIVAL ORCHESTRA

I. Concerto for Violin, "Winter," (from "The Seasons") Allegro non molto - Largo - Allegro - Lento ROSEMARY WALLER, <i>Violin</i>	Antonio Vivaldi (c. 1669-1741)	III. Concerto for Harpsichord, BWV 1058, in G minor (Allegro) BESS KARP, <i>Harpsichord</i>	J. S. Bach (1685-1750)
II. Capricorn Concerto Allegro con brio LOUISE DI TULLIO, <i>Flute</i> RAYMOND DUSTÉ, <i>Oboe</i> EDWARD HAUG, <i>Trumpet</i>	Samuel Barber (1910-)	IV. Symphony H.I., No. 92, in G major ("Oxford") Menuetto Presto FESTIVAL CHORALE	Joseph Haydn (1732-1809)
		V. Coronation Anthem No. 1, "Zadok the Priest"	G. F. Handel (1685-1759)

SUMMER MUSIC WORKSHOP

The directors think their talents are better than ever, the clinicians think they are "great kids," and everyone thinks they sound like angels.

"They" are 16 student singers and 35 instrumentalists who were in the Summer Choral and Instrumental Workshops sponsored jointly by the Carmel Bach Festival and the Lyceum of the Monterey Peninsula.

The young vocalists met at the Church of the Wayfarer from June 17 to June 28, and the instrumentalists at All Saints' Episcopal Church June 24 to July 12. They were chosen in the spring after audition-interviews based upon their natural ability and talent rather than their level of experience, and upon their ability to benefit from the program.

Maestro Salgo, as supervising director, spent time with both groups of students, listening, inspiring, conducting. Under the direction of Mrs. Salgo and Mr. Schlichting, and coached by the clinicians, the young musicians read, played and sang scores that included selections from the Bach Festival program.

The music workshops are possible because of the generosity of the Monterey Jazz Festival, supporters of Lyceum-sponsored summer music programs since 1966; the Bing Crosby Youth Fund, The David and Lucile Packard Foundation of Palo Alto and the 39 Craftsmen group

of the Monterey Peninsula.

Mr. Schlichting, who is director of music at Clover Park schools, near Tacoma, Washington, returned for his eighth season with students in this area. He was first assigned here by the American Symphony Orchestra League when the Lyceum's summer music program was affiliated with the League's conductors' workshop at Asilomar.

As predominantly lay persons, the members of the Lyceum of the Monterey Peninsula believe that mentally gifted young people are entitled to the levels of education which will meet the needs of their abilities and enable them to achieve the limits of their high potential. During the school year the Lyceum plans and offers seminars, tutorials and workshops in a wide variety of subjects, all led by volunteer adults of the community and intended only to supplement, not to supplant, the regular educational curriculum. The programs are shared with administrators and counselors of the public, private and parochial schools of the Monterey Peninsula area, who nominate the students on the basis of their needs and interests.

As an organization of volunteers, the Lyceum is supported solely by funds donated from the community, and is recognized as a model of community response to an education crisis.

CARMEL BACH FESTIVAL, INC. and LYCEUM OF THE MONTEREY PENINSULA

SANDOR SALGO, *Executive Director*

SUMMER CHORAL WORKSHOP June 17-28

PRISCILLA SALGO, *Director*

Clinicians

CATERINA MICIELI, *Soprano*; GREGORY WAIT, *Tenor*;

MARC CLEMENS, *Bass*

Accompanist: ARLINE ARRIVEE

Students

Richard Baldwin, bass
Mary Ann Burke, soprano
Catherine Collar, soprano
Liz Gaver, soprano
Bill Goldeen, bass
Connie Lorenz, alto
Chris Hall, tenor
Buddy Meacham, tenor
Yolanda Mitchell, soprano

Ellen Pluth, soprano
Leslie Pope, alto
Nancy Redwine, alto
James Robinson, tenor
Ericka Sweet, soprano
Russell Thorngate, bass
Becky Taylor, alto
Cathleen Thompson, soprano

SUMMER INSTRUMENTAL WORKSHOP

June 24-July 12

FRED SCHLICHTING, *Director*

Clinicians

MARILYN ROBINSON SEVILLA, *Strings*; FIDEL SEVILLA, *Strings*; SHIRLEY DOUTY, *Strings*; MARIE BIRD, *Woodwinds*; WILLIAM ERLENDSON, *Brass*

Students

Lorna Benson, violin
David Camp, flute
Caron Choy, violin
David Dally, violin
Carmon Davis, violin
Sharmon Davis, violin
Linda De Anzo, flute
Sadiya Ann Espino, cello
Melody Fields, violin
Yvonne Force, flute
Jeff Gamberutti, clarinet
Liz Gaver, violin
Jay Hull, French horn
Susan Johnson, flute
Vanetia Johnston, violin
Landa Lade, violin
Kim Logan, clarinet

Joanne Martin, violin
Margaret Martin, cello
Julie Matsumune, violin
Mimi Matsumune, cello
Bonnie Jean Mills, violin
Chris Paik, cornet
Camille Stewart, bassoon
Teresa Thomas, violin
Alexandra Titus, cello
Antone Uhle, string bass
Pamela Verduin, flute
Stephen Wereszynski, cello
Gordon White, trumpet
Richard Williams, trumpet
Blanca Zarazua, oboe, trombone
Mike Zimmerman, trumpet

LYCEUM OF THE MONTEREY PENINSULA Officers, 1974-75

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GAEL DONOVAN Tickets

A Carmel resident since she was a child, Gael Donovan is again in charge of ticket sales, having been ticket manager two years ago. She is a 1971 graduate of Willamette University in Salem, Oregon.

TOWER MUSIC

Works of J. S. Bach, Gabrieli, Josquin des Prés, Obrecht, Pachelbel, Pezel, Reich and other composers of the Baroque Era will be played by the Brass Choir, under the direction of RALPH LaCANNA, for approximately one half hour before each concert.

Brass Choir: RALPH LaCANNA, CHARLES BUBB, JR., Trumpet; S. EARL SAXTON, JOHN CLIFFORD BURTON, Horn; JACK BAYES, WILLIAM ERENDSON, Trombone.

HISTORICAL INSTRUMENTS

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

CELLO (Sally Kell). *Caressa et François*, Paris, 1919.

CONTRABASS (Richard T. Andrews). Made by Duran in Paris, 1797.

GUITAR (George Sakellariou). Jose Ramirez, Madrid.

HARPSICHORD (Bess Karp). Modern instrument, made by Wittmayer in Gartenburg, Germany, 1967.

Two manuals; two 8', one 4', one 16', two lute stops.

HARPSICHORD (Bess Karp). Modern portable instrument, made by Tom Brown, San Francisco, 1973.

One manual; two 8', one 4', one lute stop.

HARPSICHORD (Carmel Bach Festival). Modern instrument, made by Neupert in Nürnberg, Germany. Anonymous donor.

Two manuals; two 8', one 4', one lute stop.

HARPSICHORD (Carmel Bach Festival). Modern instrument, made by Wittmayer in Gartenburg, Germany. Bequeathed by Mrs. Helen Fuller.

One manual; one 8', one 4', one lute stop.

OBOE D'AMORE (Raymond Dusté). Modern reproduction by Marigaux in France.

A mezzo-soprano instrument with pear-shaped bell.

OBOE D'AMORE (Jean Stevens). Modern reproduction by Howarth in London, England, 1958. Property of Raymond Dusté.

Ordered by Raymond Dusté on the recommendation of Evelyn Barbirolli, who supervised the tuning and key-work.

ORGANO DI LEGNO (Kenneth Ahrens). Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Property of the Carmel Bach Festival; gift of Emile Norman and Brooks Clement.

"Organo di legno" or "Wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

VIOLA (Thomas Hall). Northern Italian instrument. 18th century; maker unknown.

VIOLA (Linn Subotnick). Joseph Baldantoni, 1835.

VIOLA DA GAMBA (Sally Kell). Modern reproduction by Zeitner in Berlin, Germany, in 1967.

VIOLIN (Polly Sweeney). J. B. Guadagnini.

VIOLIN (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

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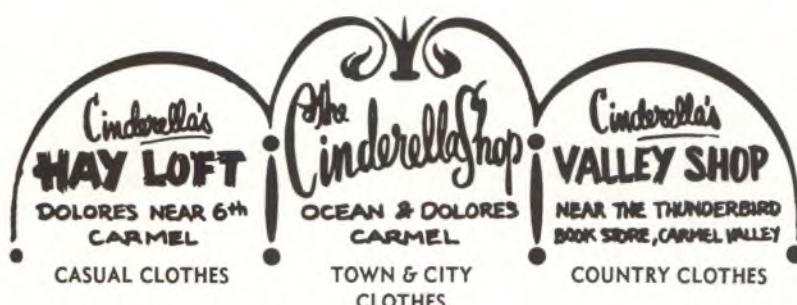


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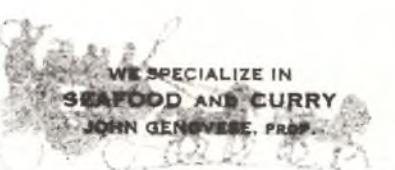


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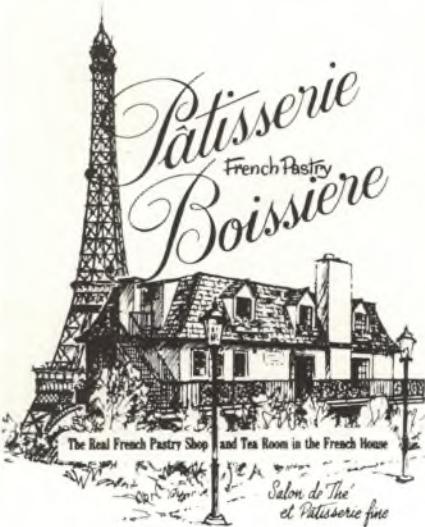
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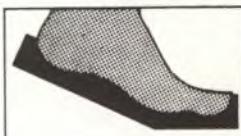
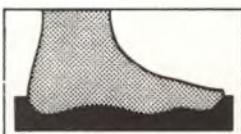
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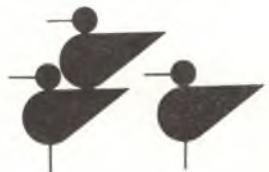
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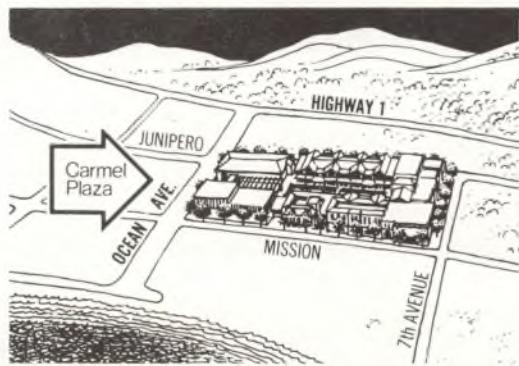
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